

QUARTERLY

The College of New Rochelle Alumnae/i Magazine

Summer 2007 | Volume 78 | No. 4



The Art of CNR

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Art is all around us...

It's in the delicate beauty of Monet's water lilies and Degas' ballerinas, in the rich color of O'Keeffe's *Red Poppy*, the stark landscape of Hopper's *Nighthawks* and in the finely sculpted lines of Michelangelo's *David*.

It's also in the majestic iron beams of the Eiffel Tower, the shimmering white marble of the Taj Mahal and in the stunning landscapes of the gardens at Giverny.

It's even in your daughter's latest finger painting hanging on the refrigerator door and your son's Playdoh masterpiece adorning the mantel.

Art is all around us. It awes us, it delights our senses, it sparks our imagination, it enriches our lives with beauty and wonder. It allows us to imagine the possibilities.

In this issue of *Quarterly*, we explore those possibilities.

We examine why art plays an integral part in making each of us a well-rounded person and thus is a vital part of a liberal arts education. We will meet four alumnae/i artists who are doing their own part to contribute to the world's art collection, and we will highlight some pieces in CNR's own art collection. And we will look at art in the more non-traditional sense – the art in landscape, the art in architecture, and even the art in food.

Because in truth, art is all around us....



QUARTERLY

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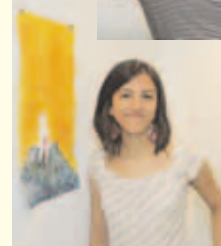
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Cover: Ernest Thorne Thompson founded the College's Art Department in 1929. Thompson's early specialty was printmaking, though later he became an expert in watercolor. Several of his watercolors continue to grace the walls of offices on campus, including this one of a French street scene.

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The Art of CNR

By Irene Villaverde SNR'04 & John Coyne

In the pressure cooker of today's education when elementary and secondary school budgets are cut, it is often art and music, and occasionally sports, that are first to be eliminated. The hard sciences and mathematics are sacred in our society, with English a close second. But what about the fine arts?

While we know great artists can not be "created" in the classroom, they can be discovered and encouraged. But more importantly – and for the majority of us – the appreciation of art is a gift that lasts forever and enriches all our lives. It is a subject well deserving to be taught, for art brings us joy and fulfillment.

The values and beliefs, as well as knowledge of a society are found in the art of its people. The lovely, as well as horrific, images of the past, are part of the dialogue of one generation passed on to the next. It is through art that we are connected as individuals and as a society to the story of our lives.

It is by way of art that we can reach back through time and distance and see once again in the rock line drawings of the caves of Altamira, Spain, who we once were. We can see the fleeing deer and experience the quickening of the hunt. We are connected by visual images to the lives of our ancient ancestors and know of their struggles to survive.

Art teaches without lecturing. While the rock art of Altamira is, perhaps, a sophisticated puzzle for anthropologists, it is, nevertheless, immediately transparent to us.

We know, too, that art is more than framed paintings found only in galleries and museums, an experience saved for a rainy day. Especially now, art is all around us, outside the constraints of building walls and in our daily lives. Art stretches from the graffiti of subways and tenement walls to the soaring designs of new architectural wonders. As art soars, so do we, the audience, appreciate the wonder.

To understand this, look only at the drab art and architecture of Hitler's Germany and Stalin's Communist Russia, which says more about the socialistic societies and fascistic states than all the written pronouncements of World War II and the years of the long Cold War.

Art mirrors and reflects a society's beliefs and values in concise and vivid images. It delivers both the beauty and the horror of a moment and makes us pause and take note and try to understand. Through art, we are connected to our own history, and to the story of human existence. By studying the creative expression of our society and those of other peoples, we can understand cultures and experience multiculturalism in the images that these people display.

Art opens windows to many worlds and the world waits for us to come, see, learn and understand.

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CNR's Art Collection

For more than a century, works of art have had a special place across The College of New Rochelle campus, gracing the walls of its buildings and providing a rich reservoir from which to draw for the numerous art exhibits held at the College over its many decades. The College's art collection today includes paintings, drawings, photographs, sculptures, tapestries and more. It includes the work of students, faculty, alumnae and other noted artists. On the next several pages, we share just a few pieces from the collection.



Chez Les Matadors (1930) by French artist Yves Brayer hangs on the second floor of Gill Library.

Quarterly Associate Editor Irene Villaverde and writer John Coyne recently sat down with four CNR artists and educators – Mary Jane Robertshaw, OSU SAS’51, Cristina DeGennaro, Associate Professor of Art, SAS; Jennifer Zazo GS’07, former director of the Castle Gallery; and Alexi Rutsch Brock GS’94, an art teacher at New Rochelle High School and adjunct instructor of art at CNR’s Graduate School – as they shared their views on how to assimilate art into daily life and the role CNR has played in teaching generations of students to do just that.

How important is the integration of art into everyday life?

Cristina DeGennaro: I’m a strong believer in the importance of the integration of art into the community and campus. Two years ago,

Professor Margie Neuhaus and I developed a course entitled “Integrated Media.” It is an advanced elective course and the students were asked to do two very large projects on the campus, and in the community. They could work in collaboration, but most of them did large pieces of art, which they documented.

It was all very exciting when we started, because other faculty members would come up to us and ask, “What’s going on here? What is this that’s happening on campus?” It was a very difficult class to teach because we had to get a number of people to approve each project, but we were able to do that, and the students learned

that if they were going to do public art, part of the process was getting the cooperation of others. They needed to work within the context of the institutions.

Jennifer Zazo: I think integrated media classes are really interesting because, again, they take the student out of the classroom and don’t require them to come into the Castle Gallery. Here on campus most students do not take art classes and really don’t have the interest, or the time, or the inclination to come into the Gallery, but walking from their dorm to a classroom, or lunchroom, or to the library, they might just encounter one of these pieces. And that work of art is going to make them stop and think about it and sort of investigate it. So art, therefore, catches them in a different place.

Alexi Brock: Art can come out of the gallery. Art is off the wall and into one’s life, and that surprising way of working makes art very exciting, for the student and for everyone else who comes upon it.

It also speaks again to educating the non-art student, because so many students who are not artists see art students as the kids with the long hair or the crocheted hair.

At New Rochelle High School, we have been doing a lot of installation art with the students. Last year we had them do art in the hallways, and the whole school was coming around to see what they had done. Each year, in the fall and spring, we do an *en plein air* where we have the kids sit out by the lakes in front of the school all day, and the public comes by and watches the students create art. It’s a great experience for the students to be able to paint for an extended period of time outside of the classroom.

We encourage them to “mix it up.” Students are given an assignment to go out and look for a space and then think of what happens in that space. Should you make something that addresses what happens in this space? Or maybe it’s the architecture, or maybe it is, whatever! The space itself becomes part of the content of the piece.

And what happens is that the students all go around saying, “I can’t stop.



Uncle Jimmy, Fort Scott Kansas (1949)

Everything I’m looking at is art!” And then I think, conversely, the person who’s a non-art major comes upon something like this outside of the white walls of the gallery where you’re expecting to be presented with art – and they ask, “Well, what is this?”

Mary Jane Robertshaw: Well, art does depend on exposure. I remember a day here at CNR, and I’ve forgotten what year it was, when all of us were teaching the senior seminar, and we asked our seniors to name their hometown and how far away or close would it be if a nuclear bomb hit New York City. What damage would be done to their hometowns? They had to make concentric circles on Maura Lawn and stake out where their hometown would be, and then they had to create an image of devastation that would occur.

Alexi Brock: How visually interesting that must have been!

Mary Jane Robertshaw: Yes, I think we scared the dickens out of them! But the students did some interesting work. For example, in the middle of the night,

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This cast bronze sculpture, V’Immaculee d’Apres Murillo, is in the Castle Dining Room.



Great American Gothic (1942)



Emerging Man, Harlem



Also part of the collection are 66 photographs by Toni Parks, Gordon Parks' daughter, including this one, Dance Theatre of Harlem: Students with Their Teacher (1990).

A man of tremendous artistic talent, Gordon Parks was probably best known for his work as a photojournalist for *Life* magazine and as director of 1971's film *Shaft*. During his later years, Gordon Parks also became a friend of the College. In 1991 CNR established the Gordon Parks Gallery at the John Cardinal O'Connor Campus in the South Bronx. The College is proud to have ten of Gordon Parks' photographs in its collection.

Both graduates of the New England School of Art, Ernest Thorne Thompson and Florence Thompson came to CNR in 1929 & 1930, respectively, from Notre Dame University where they established Notre Dame's Art Department. Mr. Thompson's early specialty was printmaking, though later he became an expert in watercolor. Mrs. Thompson taught design, interior design, illustration and jewelry/enameling. Responsible for founding CNR's Art Department, the Thompsons retired from the College in 1967 and were awarded honorary degrees in 1980 – the 50th anniversary of the founding of the Art Department. Several of Ernest Thompson's watercolors continue to grace the walls of offices on campus, including these two paintings and the painting on the cover.



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they lay down on the sidewalk and chalk-marked the way the police draw the chalk marks around a victim. And then they put chalk drawings up against the Chapel, as if a body was trying to get in to pray. In the library the chalk drawing was arranged as if the body was being checked out. It was certainly spooky, and the next day when the faculty and students walked across campus, they saw all of these chalk forms, these figures that had been victims of the bomb.

How important do you think social consciousness is to the creation of art?

Mary Jane Robertshaw: Of course, we want our students to be aware of what is happening in the world. We want them to react artistically to the events of Columbine and Virginia Tech, to respond to the enormity of issues that affect their lives today and tomorrow.

Alexi Brock: It is interesting that you bring up Virginia Tech. Our photography class had just done a *film noire* project where they watched segments of different films, then formed groups and wrote their own short scenarios and acted them out with costumes. Their final piece as a group was creating 12 photographic prints that focused on strong lighting and shadows, and a lot of them included images of guns. They weren't real guns or even plastic guns; they actually were painted stretcher bars, little rectangles. But right before they were to hang the show, Virginia Tech happened. They put the photos up, but omitted the images with the gun shadows, because they felt it wasn't appropriate to display those prints. It was interesting for them to make that conscious choice. They were very sensitive to what had happened at Virginia Tech.

Cristina DeGennaro: At CNR we don't censor our students. The Art Department encourages students to make art about issues that come out of their lives and they have something to say about, and sometimes that brings up certain issues that are not exactly easy to deal with. But that's always the case with good art.

Where does the Castle Gallery fit into the mission of the Art Program here at CNR?

Jennifer Zazo: A great part of the Castle Gallery's mission is educational. We feature shows that have educational value, and that tap into the classes of our students as well as students in high school and at the elementary level. We have also in recent years tried to reach out to the non-art majors, particularly in the School of Nursing.

For example, a nursing student can come to the Castle Gallery and see a show about issues of mortality or dealing with certain aspects of existence, and the nursing student would find value in it, while a history student might come to it with a different set of goals. The art will reach both of these students and touch their lives in a personal way. We don't put on exhibitions for separate audiences, but art finds a way to speak to everyone.

When nursing students were touring a recent exhibition, we spoke to them about how they could add imagery to the journals they are required to keep for their classes. I think that it gave them insight into seeing their journals in another way. They don't have to continually write and write to explain what they learned or experienced that day, but they can draw sketches, cut out images from newspapers and magazines, so that when they go back to review their journals, the sketch or clipping will jog a memory of what they were learning that day, or what the weather was like, or what they were experiencing. Art can be a wonderful educational tool even for the non-artist.

Cristina DeGennaro: Oh, yes, absolutely. It's always interesting to see, from exhibit to exhibit, what sort of people respond to a particular subject matter, or a particular exhibit. And then within the exhibit, to see what particular pieces resonate with one person rather than another, whether it is a history student, an art major, nursing student or a visitor to our campus who has come into the Gallery. I think that art has the ability to speak to people, whatever discipline they're in.

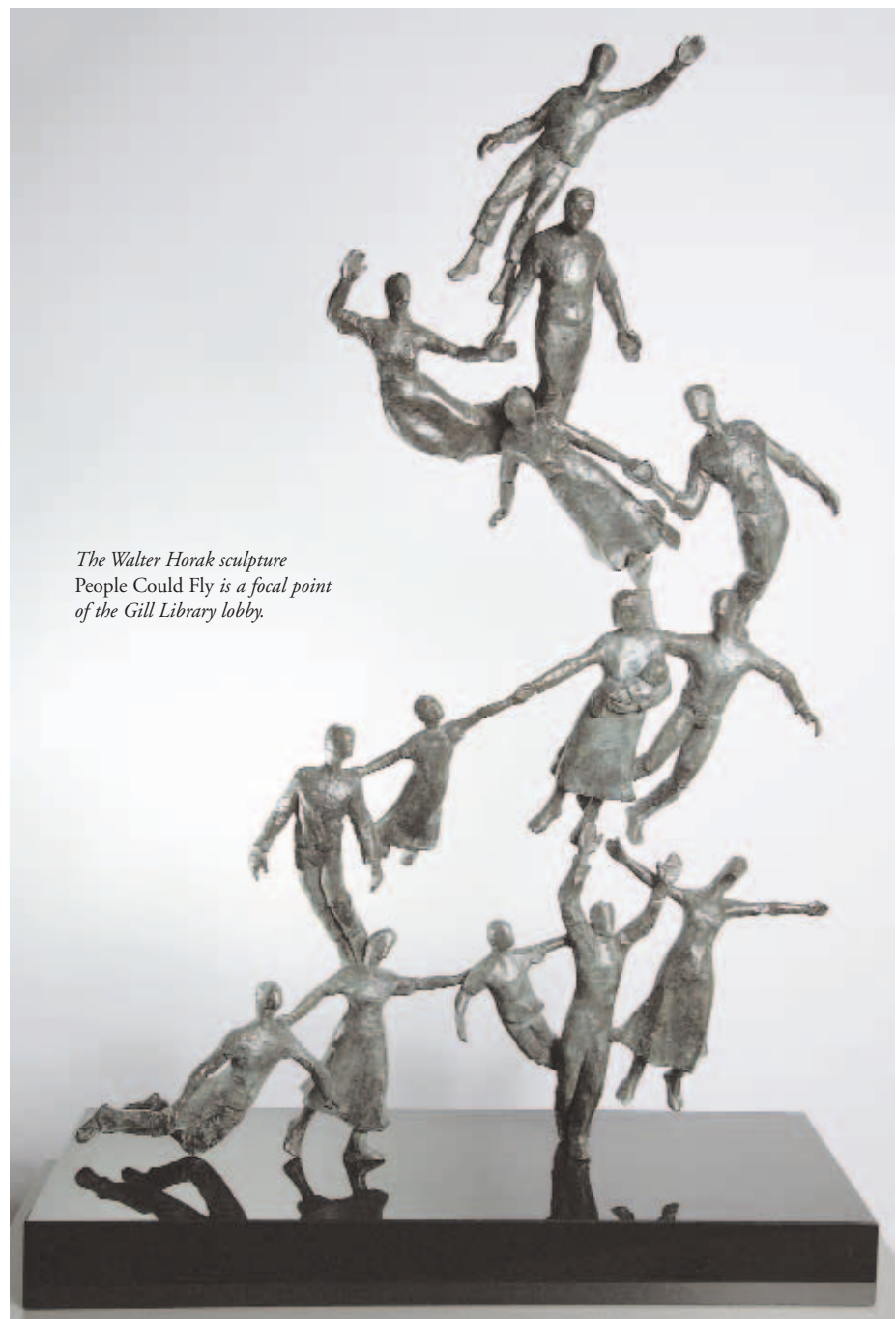
How does an art program, such as CNR's, differ from those offered by institutions known specifically as "art schools"?

Cristina DeGennaro: I think that our program is unlike some of the schools that have big art programs, like Pratt or the School of Visual Arts, where they may actually be looking more at technical ability. I believe a program that has a professional arts program – within the context of a liberal arts curriculum – is a stronger program for students. That is our model here at The College of New Rochelle. It is also the model at Stanford

University, where I studied, as well as at many other universities. An academic setting gives an art student the best of both worlds; they receive academic preparation for life as well as art proficiency.

In a prospective student, I look for a well-rounded individual – again, it goes back to that sense of interdisciplinarity – a high school student who has both technical and conceptual proficiency, which is often the hardest thing to find. So the best candidate would reflect the ability to be a good overall student, both

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*The Walter Horak sculpture
People Could Fly is a focal point
of the Gill Library lobby.*

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academically and within the context of an art program in terms of the technical proficiency.

It's been said that an art major makes a particularly valuable employee, regardless of the kind of company or institution in which he or she works, because an art student has to learn to tackle any given project from both an artistic and practical standpoint. Do you agree?

Cristina DeGennaro: Absolutely. There have been a number of studies in the last few years that suggest that artists make particularly valuable employees – even in non-art related fields. If you think about it, it makes sense: art students are responsible for both conceptualizing and fabricating their projects – whether it be a painting, a website, a sculpture or a collage – it's a two-fold process of coming up with ideas and then making those ideas material. And, so, the art student learns to resolve problems both in a critical and a creative manner – through the art-making process she begins to understand the symbiotic relationships between criticality and creativity.

For the most part, the studio learning process is not one comprised of memorizing and then repeating what has been memorized, but one in which the students develop their associative and cognitive abilities. In fact, when non-majors take my art classes, this process is often very frustrating for them – they want to know the

“right” answer so that they can give it back to me and get a good grade. Perhaps the single most important thing that non-majors learn in my classes is that oftentimes there is no one “right” answer – that there might be multiple and even simultaneous approaches when conceiving, materializing or interpreting an idea. The hard part, then, is learning how to clarify and refine one's ideas while translating them into the material in which one is working. This multifarious way of thinking, of course, can be a tremendous asset in the workplace.

How would you say CNR graduates reflect those qualities as they move on in their lives and careers?

Alexi Brock: Take the annual High School Women's Art Exhibit at CNR, for example. Each year the work is stronger and stronger, and many of these students have been taught by CNR graduates. I've been teaching art at New Rochelle High School for 15 years, and

several of my fellow art teachers are also CNR alumnae, and our students do phenomenally well. I think graduates who come out of a good art education program make good teachers, and they, in turn, produce good students, and I think that CNR graduates are a good example of that.

Mary Jane Robertshaw: Exactly.

What are the projects that have particularly excited or touched you as an artist and educator?

Alexi Brock: A student teacher of mine, also from CNR, was working collaboratively with a poet who was a Holocaust survivor. She was illustrating a book and showed my students what she had done. We were doing a multimedia project where art makes a statement, and her work was a perfect example.

The students had to come up with an issue, and the range was from the very personal – fighting with one's



One of the newest additions to the CNR art collection is this unique hand-blown glass sculpture, Radiant Persian Pair (2003), by Dale Chihuly.

An award-winning artist of Antiguan heritage, Laura James paints religious subjects and visual dramatizations of Bible stories using iconography found in Ethiopian Christian art, as well as secular works. Her relationship with the College began with the commissioning – in honor of the College's Centennial – of the painting *CNR: Love One Another* (shown at right), which now hangs in the Gill Library Alumnae/i Room. Several more of James' paintings are now part of the CNR collection and her work will be featured in an exhibit in the College's Castle Gallery this December.



Top left: The Four Gospels (2000). Top right: CNR: Love One Another (2003). Bottom: The Good Shepherd (2000).

sister – to global warming and the environment. There were also art projects done on the Virginia Tech tragedy and drunk driving. It was the strongest work that they had done all year, because whatever topic they picked was very important to them, and they had a need to express their feelings.

Mary Jane Robertshaw: When I was teaching ceramics and mosaics in 1964-

1965 – this was during the period when everyone was working with found objects – we took a walk around the art studios on the third floor of the Mooney Center and collected parts of broken antique casts from the studio, leftover paintings and other items and cut them up and made art.

What we did then – and this was on the left side of the old Xavier building –

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Among the paintings in the Castle Parlors is this watercolor of James Andrews, a lifelong friend of President William Howard Taft's sons, painted by E.D. Grafton Hirxit in 1880.





Eileen Maxwell Canty SAS'55 and her husband, Jim, collected hundreds of crèches during their world travels over the past two decades. In 2004 they donated a portion of that vast collection to CNR to form the beginning of The College of New Rochelle Kate Canty Crèche Collection, named for their daughter. Select nativity scenes from the collection, including those pictured here, have been exhibited in the Castle Parlors during every holiday season since and will be on display this year as well.

From left to right: Nativity Scene Angel from Oaxaca, Mexico, Nativity Scene Totem from Poland, Nativity Scene and Manger from Albuquerque, New Mexico

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was have the students put up a wall. Over three consecutive years, we filled that wall with art. Later, unfortunately, we had to cover it over, but even now, graduates keep coming back and asking, "Where's our wall?"

Perhaps someday you'll uncover it?

Mary Jane Robertshaw: Well, we'd have to do it late at night. That's what happened when the kids did those chalk drawings on the sidewalks. You get some of your best work done at night. There's a certain rebel quality that I have always found in the art major.

Cristina DeGennaro: Yes, we don't want to follow the straight and narrow path.

Mary Jane Robertshaw: Not when you want to make art.

In closing, can you share what art means to you personally – spiritually, or as an educator, or professional artist?

Cristina DeGennaro: I would say that art is something that I have to do. It's not something that I even choose to do. It's the way, personally, that I make sense of my world. It is how I am able to negotiate that world. That's what it does for me. I also think there's an aspect of art that is my interest in communicating to others about the way I see the world – my perspective.

Mary Jane Robertshaw: My life as an Ursuline religious is deepened by my creative work. Art makes me look for the extraordinary in the ordinary happenings of my life. As an art teacher at CNR, I have had the wonderful opportunity to inspire others, to open doors for the students, to take risks and to show them worlds beyond their present experience. I love the challenge of freeing students for their own work, and to delight in having a student catch on to an idea.

Jennifer Zazo: Art is sort of second nature, like part of the fabric of my life and I'm sure of all our lives. For me, being part of the Castle Gallery is such an honor. To be at a place that offers people the opportunity to come and imagine, and really interact with the art, to interpret things on their own level is exciting. And it is thrilling for me to be part of this world everyday when I come to work.

Alexi Brock: Both my parents were visual artists, so I grew up with art all around me, and it was supported as an important thing in life. I was always interested in using my art as another "voice" of expression. I also love my teaching job! It is always different each year. I am inspired by my students and love seeing 120 different artistic visions every day.

Irene Villaverde is Director of Media Relations at CNR and Associate Editor of Quarterly. John Coyne is Manager of Communications at CNR.

AN ARTIST'S LIFE

Being an artist can be a tough way to make ends meet – just ask van Gogh, who could sell only one painting during his lifetime. But while sometimes impractical, the urge to create is also irresistible for those with the gift of talent and an eye for beauty. Meet four CNR grads who are grateful for that gift, determined to express it and eager to nurture it in others. *By Gary Rockfield*

DAVID TOBEY GS'03

Toddling downstairs in his PJs, young David Tobey would often watch the evening art classes his father held in their Mamaroneck basement.

"I liked to go around and look at each painting, and sometimes give my critique. During one class I told a lady, 'I think you should move the nose over and make the fingers longer.'" The woman didn't take her pint-sized critic very seriously – "until my father came by later and suggested the exact same thing."

Painter, sculptor, violinist and music teacher, David has always had an eye – and ear – for the arts. That's no surprise when you consider his father Alton was a successful historical painter, and mother Rosalyn an accomplished concert pianist.

"It's not so much any instruction my parents gave me as just who they were. I grew up with the arts all around me. My mother used to take me to concerts when I was only 3 or 4, and supposedly I would just sit there and listen without making a peep.

"I had plenty of friends and enjoyed sports, especially swimming and judo, but I also had a big artistic streak. My parents would go to museums, and I would bring my pad and just sit for hours copying my favorite paintings." David's own current works are basically abstracts, but back then "I liked Rubens the best, because of the animals in the hunting scenes."

Tugged this way and that by his multiple talents, at age 11 David put his sketchpad down and focused on his violin. "I had a Romanian instructor who inspired me because he was a real professional, with a lot of beauty and fire to his playing."

In high school art class, David even welded a six-foot-tall statue of a violinist. A family acquaintance named Lee Wagner, the founder of *TV Guide*, saw the man of steel at David's home, bought it and had it shipped to his home in California.

At \$1,800 – not bad in early-1970s dollars – it was David's first professional sale.

A Different Tune

After earning a Julliard degree with his musical skills, David briefly turned back to painting. But when eight months of feverish work led nowhere, "I began to think making a living might be a better idea," especially as he and wife Moira, a fellow Julliard musician, began raising a family.

Fortunately, David was able to land free-lance orchestra

gigs, playing everything from classical to pop behind such stars as Tony Bennett and Neil Sedaka. His first big break came with the long-running Broadway hit *Sugar Babies*. "That was the first time I could take a breath and didn't have to hustle so much."

Over the past 15 years David has also become active on the "club date" circuit – lucrative performances at lavish private events such as Mariah Carey's wedding and a P. Diddy birthday bash. When the "Piano Man" needed a violinist, it was David who got the call – whisked out to Long Island by helicopter to play at Billy Joel's star-studded 2004 wedding.

David and Moira eventually traded the big-city hustle for a more family-friendly setting in New Rochelle. (Both their children are now grown, although the couple still have five dogs, five cats and daughter Elizabeth's giant rabbit. Elizabeth is a French teacher and a fine violinist, David says, while son Andrew is a clothing store manager with a knack for poetry and hip-hop lyrics.)

A few years after the family's 1989 move north, a chance open-house meeting with the New Rochelle school system's head of music and art led to the music-teaching post David still holds at two local middle schools. "I accepted because I love challenges. If something drops on my doorstep, I take it."


But soon it was David who was ready to drop. Attending CNR to get certified for his new job, he had to juggle studying, teaching, performing and family. "I barely slept for a couple of years."

Climbing Mount Everest

Despite that lack of sleep, while earning his CNR master's in studio art, "I just felt an inspirational change come over me. It all came together, I felt very excited and I just kept doing project after project. My imagination just went bonkers, and I haven't stopped painting and sculpting ever since."

One of his works from that outburst, *Exuberance*, got high-profile display as a poster for a musical group playing Lincoln Center. But finding gallery space in Manhattan's viciously competitive art world? "It would be easier," he sighs, "to climb Mount Everest."

Undaunted, David grabbed his portfolio and kept pounding the pavement, even though "a lot of people just looked at me like I was a Martian."



"The whole point is not whether it looks like this or that to one person or another, but that you're totally committed to the artwork and it draws the viewer in with its color and drama. You must be in touch with yourself and your medium."

He finally got a breakthrough through an artists' cooperative gallery, and his reviews since then have been encouraging enough to earn a series of showings in New York City and beyond. Sometimes it pays to think outside the typical gallery box – one recent exhibition was hosted by a Hawthorne realty office. "The opening drew more than 200 people, and I made some nice sales."

Unlike his father's work, often featuring jut-jawed historical figures at heroic moments of struggle, David's creations are restlessly swirling abstracts and swooping metal sculptures. "The visual equivalent of a truly symphonic sweep," cheered one reviewer.

"The whole point is not whether it looks like this or that to one person or another," David explains, "but that you're totally committed to the artwork and it draws the viewer in with its

color and drama. You must be in touch with yourself and your medium." Always a science buff, David sees his works as dramatizing the forces of time and motion, as well as color and rhythm. You can see for yourself at www.davidtobey.com.

"But it's not just physics and mathematics, it's almost a spiritual thing. As my paintings mature and evolve they have less to do with sheer energy and more to do with subconscious imagery and shapes. So we'll see how it goes."

And sometimes, things can go quite well. Remember the statue that started David's creative career? Well, some 25 years later the steel violinist mysteriously reappeared in his parents' front yard. Before Lee Wagner had died, he had willed the beloved sculpture back to David.

"I got a call from my mom telling me what happened – and saying she had already found another buyer for \$5,000." ■



SA'DIA REHMAN SAS'02

Told before a major show at the Queens Museum of Art that just about the only remaining exhibit space was in the restrooms, Sa'dia Rehman did not let her big chance go down the toilet.

Instead the young visual artist pondered the customs of her Pakistani heritage for a potential theme and brainstormed with her older sister Bushra, a writer, poet and fellow CNR grad.

"What about the lotah?' Bushra suggested, and I went right to the drawing board."

Sa'dia's installation covered the museum's restroom walls and ceilings with colorful lotahs, the teapot-like water bowls used rather than toilet paper in many South Asian households, as well as in Muslim pre-prayer cleansing rituals.

Surprised restroom visitors also heard a taped narration in which several South Asian-Americans describe shyly hiding this practice from friends and co-workers. "Lotah Stories," Sa'dia explains, "embodies the ongoing tension between respect for tradition versus the shame of seeming different."

Gaining notice in *The New York Times* and *Harper's* – whose quirky Readings section reprinted part of her restroom narrative – Sa'dia's 2005 creation "helped give me a name" in artistic circles, especially among her own South Asian community.

"People share their stories, open right up to me about their bathroom secrets. It was surprising because I'd expected people to be too embarrassed."

Born and raised in Queens, Sa'dia herself is driven by this mix of pride and embarrassment in her traditional culture – especially the arranged marriage forced upon her at age 16, while visiting Pakistan for her brother's wedding.

"Several of my sisters had been caught dating, and my parents didn't want me to do that. So they said I could

“My work is definitely influenced by my own personal experiences and also by my art history background – how people of color have been left out of art through the centuries and left out of the art history curriculum.”

not go to college unless I entered into this marriage.” After a few months Sa’dia headed back to New York, while her husband stayed behind. “On the plane home I was already thinking about divorce,” but the paper marriage would persist for five full years, until 2001.

Tea and Sympathy

Sa’dia’s father is a chemist, and both parents had pressed her from early on to go into science, medicine or law rather than the arts. “But Bushra and I both went the artistic route.

“One day we were hanging out in Soho, looking at some art and talking about my career, and in one gallery I saw some works by Shahzia Sikander. I had never seen a Pakistani artist displayed in a well-known gallery before, and I was just blown away by her art. I said, ‘If she can do it, I could do it.’ And she remained my role model through college; I even got to meet her at a CNR Visiting Artist Lecture.”

As Sa’dia worked toward her CNR degree in art history and studio art, “the marriage was still chewing at me, and I hadn’t told anyone outside my family about it. I was embarrassed because it looked like my parents were backward – but they weren’t, they were just trying to preserve their culture. So it just kept showing up in my work, and I finally decided this was a theme I wanted to actively explore.”

At family gatherings, Sa’dia would watch how the women served tea to the men, and then there would be no tea left for them.

“I began to see how this was often the case in our culture” – women serving men with no reward for themselves. To symbolize this subservience, she designed an installation of more than 100 teacups, inscribed with the names of her female relatives.

Two years later, at her senior show – a coming-out of sorts when she finally admitted to her arranged wedding – Sa’dia again used teacups, this time halved so they could be wall-mounted. And this time each cup bore some clichéd saying about marriage that women might hear from a tradition-bound family member or relative. “‘First comes marriage, then comes love,’ that sort of thing.”

The Art of Making

Contacts

Weighing her post-CNR options, Sa’dia earned a master’s in art history and museum studies at City College. “My work is definitely influenced by my own personal experiences and also by my art history background – how people of color have been left out of art through the centuries and left out of the art history curriculum.”

To pay the bills in the meantime, she worked a hectic job as assistant to a popular South Asian party DJ, but has since found a saner schedule as archivist at the Bose Pacia Gallery in New York. “They’re very supportive of my art, and the job helps me meet a lot of people in the art world.”

The Brooklyn resident has made other important contacts through the South Asian Women’s Creative Collective, where she is now a board member. That’s where she met up-and-coming artist Chitra Ganesh, for whom she works as an assistant. In 2006 she also returned to Pakistan for a month-long residency at the National Museum of Art in Islamabad.

With her degree in hand and hopefully with more time to devote to her art, “this is really the first year I am calling myself an artist.” Over the summer Sa’dia’s works were on display at galleries in Chelsea and lower Manhattan.

Usually inspired by hands-on three-dimensional objects such as the lotah, she lately has created some uncharacteristically “2-D” works, a set of watercolors inspired by her childhood. Taking silhouettes from old photos of herself, she added imagery such as hair (“because I felt like I was the hairiest child in my kindergarten”) and the mice and cockroaches that were unwelcome guests in the family’s Corona house.

“I think it was a dark time in my life,” she admits, but at 26 her outlook is much brighter. “I used to think I’d like to own a gallery, but now I just want to focus on making my art, becoming established and known as an artist. And hopefully just do that, not have to take on a million random jobs.”

It’s true, she agrees, that the New York art world is “a bubble,” detached from mainstream American life. “I would like to reach out to that wider audience that doesn’t go to galleries or museums, and perhaps I can do that through public art. But unfortunately, I feel I have to start out with who I know and what I know in this small world.” ■

“Spirituality is so important to me; I have been loved and cared for by God throughout my life. Art is a form of prayer for me, and I feel that all artwork is a co-creation. If I draw something beautiful, it’s a reflection of the beauty that God has created.”

EILEEN HAKAKAL SAS’67

“Harrison Ford once changed clothes in my office,” Eileen Harakal fondly recalls. Although, she admits, “I wasn’t actually watching at the time.”

So who says museum work lacks buzz? From Ford or Steve Martin to Dinah Shore or Robert Redford (“He was such a sweetheart”), celebs regularly dropped by during Eileen’s 23 years at the Art Institute of Chicago, often asking for private off-hours tours so they could quietly commune with culture, free from crazed fans and autograph-hounds.

But as the museum’s key public relations and marketing executive, the visitors Eileen remembers most gratefully were the nearly one million who flocked to AIC’s 1995 Claude Monet retrospective.

“That still ranks as one of the top five museum shows of all time. It was amazing to go out on the line, talk with people and meet someone all the way from New Zealand or Tanzania” – especially, she says, when the general public can so often “feel intimidated by art.”

While museums might seem like a refuge of calm and contemplation, Eileen’s AIC career was an on-the-job course in crisis management.

Environmentalists complained because migratory birds were crashing into the museum’s new glass wing. Angry Thai royalty pointed out that a lintel on display had been filched from one of their ancient temples. And in the early 1990s the entire museum world faced scandalous charges that various works had been stolen from Jews during the Nazi rampage across Europe.

Students at the AIC-affiliated college next door kept Eileen particularly busy, provoking public outrage with works such as an American flag displayed on the floor and a portrait of Chicago Mayor Harold Washington wearing bra and panties.

“Several aldermen actually showed up – with the TV cameras running, of course – to ‘arrest’ that picture. I saw one woman had taken the painting and was trying to edge this big thing out the door, so I grabbed hold of the other end to keep it right where it was.”

“You Will Give Back to Me”

But while playing tug-of-war with other people’s paintings, Eileen faced a growing inner struggle in search of her own artistic fulfillment.

“At 21 I told myself, ‘I’m a Christian and I’m an artist.’ But in my 40s I felt I had to reconnect with both these forces. I was suffering a huge block – I couldn’t draw anything. And then one night, I heard a voice say, *‘I will feed you with my images, and you will give back to me with your hands, because that is what I created you to do.’* I just jumped out of bed and said, ‘What was that?’

“Spirituality,” she explains, “is so important to me; I have been loved and cared for by God throughout my life. Art is a form of prayer for me, and I feel that all artwork is a co-creation. If I draw something beautiful, it’s a reflection of the beauty that God has created.”

And as her AIC duties became increasingly dry and corporate, Eileen found herself longing for more time to channel that beauty. “So in 2005 I took a nice deal and I’ve never looked back. My own art and writing is now my goal, although it’s all a bit fuzzy right now.”

One bit of luck that helped bring her new life into focus was a request from UCLA to handle public relations for the Keiskamma altarpiece, a huge traveling artwork depicting one South African village’s struggles with the AIDS epidemic.

“This really is an exquisite piece of art,” Eileen says (*you can view it in detail at www.saintjamescathedral.org*). She is now arranging a full three-year North American tour for the half-ton series of embroidered panels – everything from booking the venues and the handlers to writing the docent notes.

Sitting in her bathrobe in her Chicago apartment, “At first I thought, ‘How am I going to function without a big bureaucracy?’ But I found that it all works out.”

Making It Up Along the Way

Things usually do work out for Eileen, because “if anything characterizes my entire career, it’s grabbing opportunities as they arise.”

An artist right from childhood in Crestwood, NY, she followed in her mother’s footsteps to CNR, earned a master’s at Notre Dame, then taught high school art in Indiana. “I liked teaching but we had no budget, no curriculum. I had to make it all up as I went along.

“Women in the ’60s,” she adds, “had just a few choices: teacher, secretary, nurse or housewife. I was probably close to 30 before it began sinking in that Mr. Right might not be coming and I might be supporting myself forever!”

Deciding this might be easier back East, Eileen headed next

to Washington DC. When a teaching post there failed to materialize, she instead talked her way onto the office staff of Indiana Sen. Vance Hartke, doing everything from illustrating his newsletter to designing his family Christmas card.

With the U.S. Bicentennial approaching in the mid-1970s, she then grabbed a job handling PR and logistics for the Smithsonian Institution's Traveling Exhibition Series. "It was 10 years of wonderful globe-trotting, with some of the world's most beautiful artwork." A headhunter's call sent her to AIC in 1984, and today she is willingly embracing free-lance life as a chance to focus on her own art.

Individual issues aside, Eileen says, "The question for the artist is always, 'How do you make enough to live?' You soon realize you cannot stay up painting until 3 a.m. and then go to work at 6 – the artwork suffers. Still, somehow, somehow, there are hundreds of thousands of people drawing, painting, sculpting, doing photography.

"So I would say, pay attention to your instincts, do what you can and don't give it up. There is such an enormous personal satisfaction in the artistic process."

Go With the Flow

Eileen's most satisfying medium is color pencils – "I like the control of a nice, sharp point." She has drawn liturgical art for church programs and is proud of the large Paschal candle stand she designed for St. James Cathedral in Chicago.

"I especially love the concept of 'flow,' that sense of being so immersed in your art that you lose all sense of time, forget to eat, practically forget to breathe. That's our high. That's what we artists live for, and whatever you need to do to work it into your life, do it."

Eileen lately has been working on an abstract series of drawings depicting Good Friday, Holy Saturday and Easter Sunday. The challenge, she says, is how to convey the horror, the hope and the light, all without depicting anything recognizable.

"Some people are seeing things like Easter eggs in the third piece," she admits with her typical quiet humor. "So I still need to rethink that one." ■

Eileen Harakal poses with the Paschal candle stand she designed for St. James Cathedral in Chicago.





KELLY CLARK GS'05

"I love it, love it, love it! If I could marry it, I would."

The love of Kelly Clark's life is her camera, and over the past two years the happy couple has been seen just about everywhere together – teaming up for more than 20,000 photos on four different continents.

Art teacher by day, the Nyack, NY resident puts her Nikon to work after school and over the summer, not just for fun and self-expression but professionally as well, mostly for portraits, weddings and birth announcements.

Check out Kelly's galleries (www.kc-artworks.com), and along with striking landscapes and architectural studies you'll see how people from New Rochelle to New Delhi just naturally open up in front of her lens.

"I especially like portraiture, capturing people's inner emotions. Taking pictures of children is a blast," she adds. "It's really hard to take a bad picture of a little kid." And then there are her cats. "I have a portrait of Tiger Cat that has had about five thousand visits on my web site. I get e-mails from all over, places like Amsterdam, saying, 'I love your cat.'"

Studying art at SUNY New Paltz, Kelly was on a semester abroad, amid the historic splendor of Florence, when something just clicked – and she suddenly turned from drawing and painting to photography instead.

"I liked the immediacy of it, being able to capture the moment. I feel once you know how to draw you can do anything in art, because your eye has been trained to see."

But it took 10 years, in a successful but unfulfilling magazine publishing career, for Kelly to see where she truly belonged.

“Art is in everything around us, it’s not just pictures on a wall. There are so many things art touches, and to not appreciate them, you’re missing something.”

“The money was good, but my art and photography was very much on the shelf. Then September 11 happened and I lost a couple of friends, one of them very close. They were so young, and I thought, I can’t wait until ‘someday.’ It’s time to do what I really want with my life.”

For Kelly, that meant teaching art. “I really feel art is a gift from God, and it’s a way of serving God to bring art to other people, especially children.”

“I Knew I Had It in Me”

Growing up in Schenectady, Kelly herself had been lucky to have “an amazing, amazing, amazing high school art teacher,” Frank Vurraro.

“My little brother Kevin was actually the artist in the family, but Mr. Vurraro brought it out in me, too. My parents were saying, ‘Where did *this* come from?’ but I knew I had it in me. Mr. Vurraro was always pushing us to the next level.”

Pushing on toward her own teaching career, Kelly went back to SUNY and then to the master’s program at CNR. Making ends meet on free-lance PR jobs meant a \$50,000 yearly pay cut from her Manhattan production and ad-sales work, “but that was fine. I hadn’t really been accomplishing anything. I was just stuck in a routine.”

In 2006 Kelly put in her first full year as an art teacher, at Pine Bush High School. This fall she will begin at Edgemont Junior/Senior High in Scarsdale, where she had previously gotten her foot in the door as a maternity-leave fill-in. “I just fell in love with the school and with the people.”

Art teaching is a challenge, Kelly admits, “because in this day and age some kids have a tough time with authority. But the kids who do want to be there are wonderful. It’s marvelous to see how their work progresses. To me, a student saying ‘I can draw!’ is the most exciting thing.”

Kelly teaches courses such as multi-media design and illustration as well as drawing, painting and sculpture. “My years of experience in the business world help me communicate what kind of art-related careers are active right now.”

Students will often whine, “Why do I have to do this, what does art have to do with anything?” That’s why Kelly made up a

PowerPoint presentation on what life would be like if there were no art – including (are you listening, kids?) *no video games!*

“Art is in everything around us, it’s not just pictures on a wall. There are so many things art touches, and to not appreciate them, you’re missing something.”

A Passage to India

Camera in hand, this past summer Kelly was taking in the sights along the Pacific coast, on up to Seattle. She also travels widely to run marathons, working with a group called Team in Training to help raise funds for leukemia research.

“I love to travel; I’ve got major wanderlust. If I had a million dollars right now I’d tour the world, especially Egypt. As I child I wanted to be an Egyptologist. I was just so fascinated with King Tut!”

Some of Kelly’s most memorable photos have been snapped on foreign soil, from Russia to Costa Rica, and especially India. Her study of the Taj Mahal was featured on *The New York Times’* Calendar page. And at an Iona College exhibit called “The Female Gaze,” she won third prize with one of her favorites, *Please See Me*, a group of children on a New Delhi street.

“I tried to show the poverty, how so many of the children there are not going to school. Their parents would rather have them out begging, or they don’t have any parents.”

But even amid that poverty, “the Indian people were so open to having their pictures taken.” New York City, she says, can be a tougher nut to crack. “One time I was on the street just trying to get passersby to pose with Santa. People looked at me like I was a leper.”

Of course, if there’s no other willing model handy, the photographer always has one final option – and some of Kelly’s most eye-catching works are self-portraits, such as the contrasting emotions presented through double exposure in *Night and Day*.

“One key,” she laughs, “is you have to be willing to make a fool out of yourself.” Like all art, and life itself, “It’s just allowing yourself to show different sides of who you are.” ■



AN ARTIST'S VISION

Melding Art & Nature

The tree which moves some to tears of joy is in the eyes of others only a green thing that stands in the way.... But to the eyes of the man of imagination, nature is imagination itself.

—WILLIAM BLAKE

HIS CANVAS IS AWASH IN LUSH GREENS AND STARTLING PINKS; TREES BLOOMING BRILLIANT WHITE AND RED DOT THE LANDSCAPE, SHADING DELICATE CLIMBING ROSE BUSHES AND TWIRLING WISTERIA VINES. In the center of the image stands a stone castle, its massive doors made welcoming by urns overflowing with red and purple flowers. It has been a work in progress for more than 30 years. The artist is CNR groundskeeper Lenny Toterhi – his canvas, the College's Main Campus.

In his signature black jeans and white tee-shirt, Lenny Toterhi is a familiar sight on campus – the smiling man with the snow white hair and deeply tanned face who walks the lawns and pathways each day tending to newly budding trees and flowers, stopping along the way to chat with students and faculty. But few know of Lenny's extraordinary past – a past that included service during the Korean War, a life-threatening wound, and years as a commercial artist for some of the best known advertising agencies and entertainment companies in the world – a past that eventually led him to the doors of Leland Castle and a life dedicated to enhancing the natural beauty of the College's landscape.

Lenny's interest in horticulture was born in 1964 in the aftermath of a horrendous accident with a power saw that nearly severed his right leg. Facing more than a year of rehab, most of which would be in a bed or wheelchair, he decided to devote his time to another interest – landscaping. "The doctors told me to forget about it, that I might not even be able to walk again, but I was determined to prove them wrong. I sent away for every book and took every course I could while I was recuperating."

While his interest in landscaping was developed through study, his artistic vision, he believes, is a God-given gift. At just 12 years old, he began painting watercolors; in high school, he spent

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"In 1963 several girls left the dorm one night and carved a picture of a nude woman in the trunk of that weeping copper beech. It's still there, but now it's 30 feet in the air!"

weekends at the Vermont home of Norman Rockwell, a friend of Lenny's art teacher, watching the artist create his trademark Americana paintings; and as a young man, he had a successful career as a commercial artist in New York and on the West Coast.

Today, it may be hard to imagine Lenny Toterhi rubbing shoulders with the elite of the art and film worlds, but as a young artist he worked on numerous television shows, helping to create the mop-wielding cartoon cleaning lady who opened *The Carol Burnett Show* each week, the big-mouthed boy belting out "I want my Maypo!" and cartoon characters like Yogi Bear, Huckleberry Hound and Felix the Cat – popular icons for those growing up in the 1950s and 1960s. His work also appeared on the big screen. During his "Hollywood days," while doing promotional work for the film *Moby Dick*, Lenny spent time with movie star Gregory Peck, whom he describes as "a wonderful, kind gentleman."

After several successful years in the field, Lenny joined the service to fight in the Korean War. When he returned, he married his sweetheart, Phyllis, started a family and decided to stick closer to home in New Rochelle.

"I came to the College in 1955 to do one job on the south end of the Main Campus. I was just back from Korea and newly married. My brother-in-law asked me to give him a hand over at the College until I found a steady job, so we walked over to campus and I began working with the trees you still see here today – the big, beautiful copper beech, the ancient ginkgo and all those locusts."

Sister Irene Sosnowski, a Polish nun and Holocaust survivor who had made her way to America, had been put in charge of the campus grounds, despite the fact that she knew nothing about landscaping. Recognizing the young man's talents, Sr. Irene put her faith – and her budget – in Lenny's hands, instructing him to buy 30 trees for planting.

With 30 new trees, a shovel, and an artist's vision, Lenny began to transform the campus, creating a palette of crimson and white against the stone walls of campus buildings.

An artist must possess Nature. —Henri Matisse

"There's a great correlation between landscaping and art," he says. "Both are about diversity and color. For example, I picked this white Fuji apple tree; it blooms pink and then turns solid white. Some of the trees are very fragrant, and when people walk by they brush them, and they give off a beautiful scent."

"From whatever angle you look at the campus, you see color right in front of you. Where I couldn't use color, I used plantings with interesting leaves." Pointing to the leaves of a plum tree, he adds, "In the wintertime that's deep burgundy."

Lenny's plantings are not only unique in hue, but in origin as well, with many that are known to thrive only in climates very different than ours.

"On both ends of campus, I use annuals, shrubs and trees that are not indigenous to our region of the world, but I have been able to make them grow," he says.

On the side of the Chapel, Lenny points out a tree from northern China, Japanese lace cap hydrangeas and royal purple rhododendrons.

"Queen Victoria first propagated the royal purple 'rhodies' for her garden in Ireland, and now we have them on our campus.

You can't get these now, so before I leave, I'm going to take cuttings so I can pass them further on down the line. I once heard a visitor declare that this campus was 'New York's Hidden Treasure,' and I believe it is."

Art arises when the secret vision of the artist and the manifestation of nature agree to find new shapes.

—Kahlil Gibran
The 1970s song lamented, "I never promised you a rose garden," but that's exactly what Lenny Toterhi promised the College's resident Ursulines in 1984.

"The rose garden behind the Castle was my creation for the Ursulines so they would have a peaceful place to visit after dinner, a place where they might say their evening prayers," he says. "I planted the garden with sixty different climbing roses, a gravel path and a small grotto with a beautiful statue of the Virgin Mary."

So, is creating this unique panorama a way of satisfying his artistic soul?

"Not so much for me, but for the College Community. As they walk across campus they can reflect on nature. People love sitting out on the lawn." Lenny proudly adds, "And, by the way, the lawns here are done organically. There's not one bit of pesticide – you could roll your baby on these lawns! That's the way I've kept it all these years."

Perhaps it was Lenny's own experience with being mended, put back together after his accident, that inspired his "botanical trademark" – the grafting of fallen tree limbs of one color onto healthy, living trees of another.

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Pointing to a white cherry tree in front of Brescia Hall, he says, “Years ago, when that was a small, young tree, a group of unruly neighborhood kids came on to campus and ripped off a branch. In the foreground is a pink cherry, and I grafted that white branch onto the pink. People still drive by and say, ‘Whoa! Something’s wrong here.’ That’s something I learned from my grandfather – the old Italian touch.”

Those who do not want to imitate anything, produce nothing. —Salvador Dali

For generations, CNR art students have been emulating the art of Lenny Toterhi. Year after year, young artists sit in the cool shade of trees planted decades ago and sketch the willows and dogwoods that edge Maura Lawn, unaware that the natural landscape before them – and above them – was created by a master’s hand.

Over the years, students have found their own ways of combining nature and art, some more, shall we say, creative than others. Lenny remembers one such incident over 40 years ago.

“In 1963 several girls left the dorm one night and carved a picture of a nude woman in the trunk of that weeping copper

“There’s a great correlation between landscaping and art. Both are about diversity and color.”

beech,” he laughs, pointing to a tree on the south end of campus. “It’s still there, but now it’s 30 feet in the air!”

Today, watching one student sketch the urns of pansies on the Castle’s front steps, Lenny says, “If people see the campus as a watercolor, a work of art, then I’ve sent a message.”

At 76, Lenny thinks about retirement only once in a while. “I feel good, my body’s going, my mind is in good shape, so why would I want to retire?”

Besides, he says he has at least one final project to oversee. “I’ll stay until the Wellness Center is completed, and then work on giving it ‘the look.’”

Standing with hands on hips, looking past the statue of St. Angela, her image now framed in the delicate white flowers of a dogwood tree, to the majestic trees lining Maura Lawn, Lenny says, “The thing is this, I’m thankful for what God has given me, and I want to give back. The trees and flowers, the colors of the leaves – this is my way of giving back. This is the legacy I’ll leave to the College.”

Irene Villaverde is Director of Media Relations for the College and Associate Editor of Quarterly.

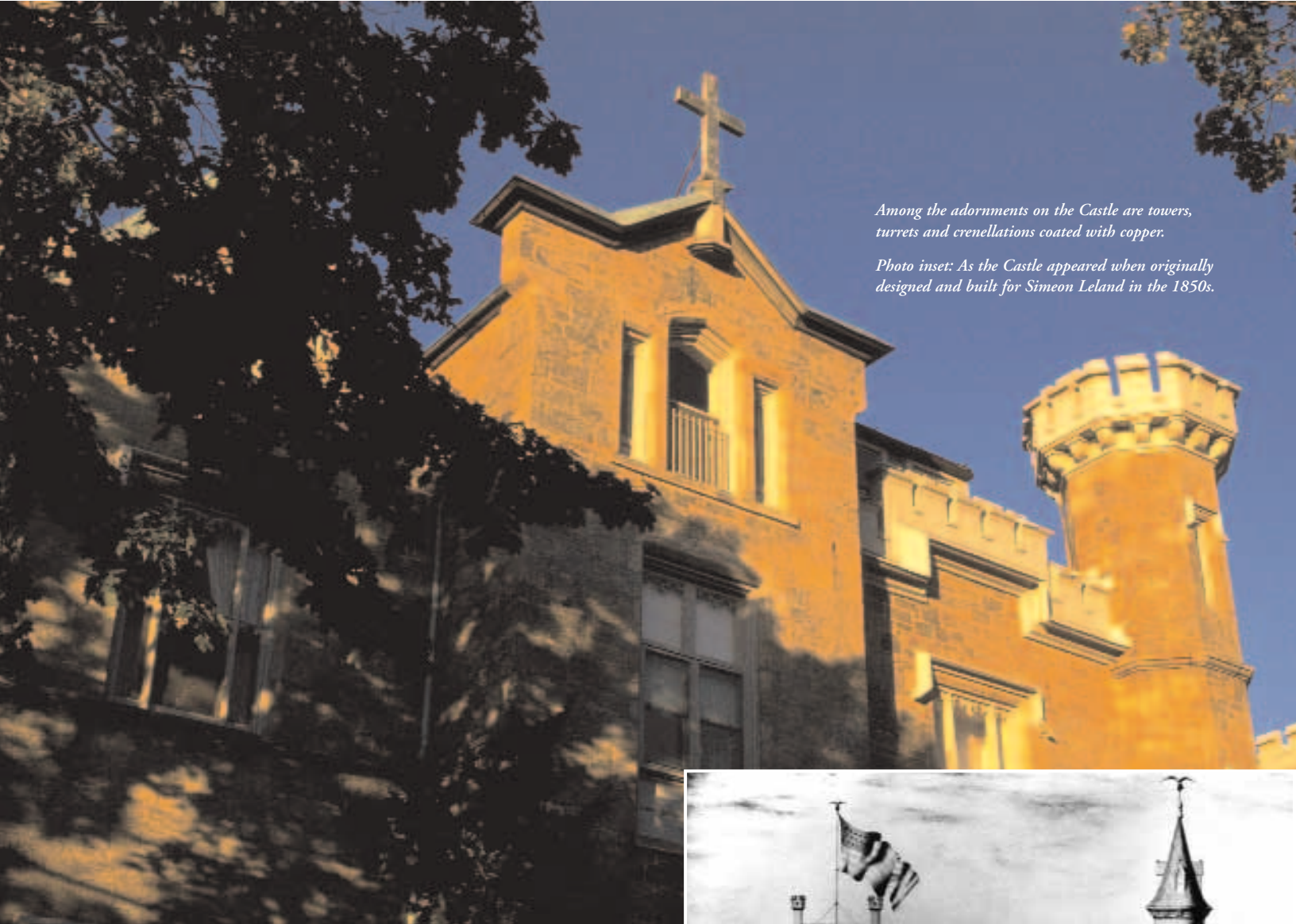




Leland Castle *An Architectural* *Work of Art*

BY LENORE BOYTIM CARPINELLI SAS'89

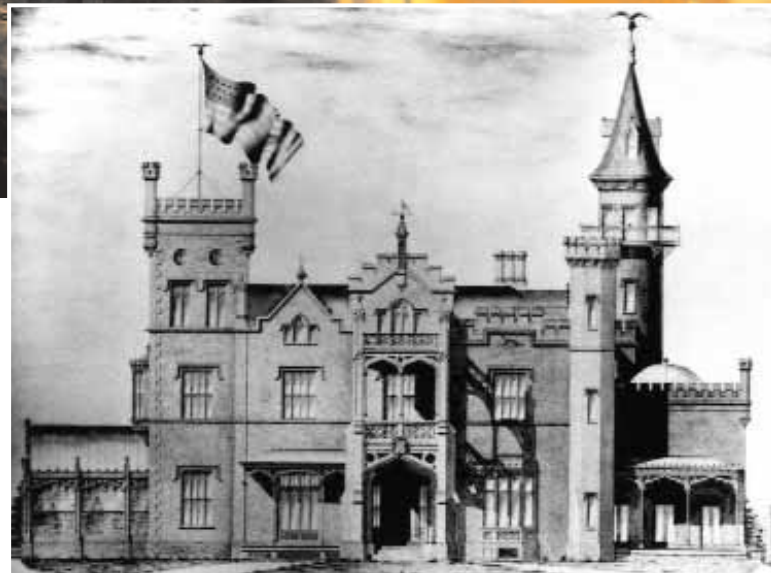
*The original lion-studded, black walnut doors, which remain today,
created an elegant entryway to Leland's country home.*



Among the adornments on the Castle are towers, turrets and crenellations coated with copper.

Photo inset: As the Castle appeared when originally designed and built for Simeon Leland in the 1850s.

It all began in Leland Castle. More than a century ago, Mother Irene Gill, OSU founded The College of New Rochelle at 29 Castle Place in New Rochelle, New York – the address of Leland Castle. Today, though surrounded by an entire campus of buildings, the Castle continues to stand majestically at the center of The College of New Rochelle campus, truly a magnificent physical symbol of the College itself – both strong and enduring, both having enjoyed a rich history yet having also adapted and changed with the times, so as to continue to serve the needs of the students of the 21st century.



For more than 100 years, Leland Castle has been the heart of The College of New Rochelle, yet its history goes back much further – a century and a half – to the mid-19th century when Simeon Leland, a wealthy hotel entrepreneur, hired New York architect William T. Beers to build for him an “English castelated Gothic edifice” to use as a country home.

Selecting the Gothic style for his “Castle View,” as Leland was to call his new home, was far from unusual for the time as the vicinity featured many houses in the Gothic style designed or renovated by Alexander Jackson Davis, the master of American Gothic. Among them were Whitby Castle in Rye and Lyndhurst in Tarrytown. In designing Castle View, Beers reflected Davis’ style in his use of asymmetry and such decora-

tive elements as towers, bay windows and stained glass. Upon completion, Castle View drew the praise of many, including Frank Leslie, who wrote of its grandeur in his *Illustrated Weekly* on October 21, 1865.

"The house is of grayish stone, of the granite order, some of which was quarried at Tarrytown and some in the neighborhood of New Rochelle... It contains 60 rooms, the first floor ceilings being 16 feet high, the second floor 14 feet, every room of which is frescoed in the highest style of art... while the woodwork is of solid black walnut, as are the stairs and all the household belongings."

Today, while most of the frescoes (which were not true frescoes in the Italian style but most likely oil paint on plaster) have been lost, many of the unique architectural features of the Castle remain – from the towers, battlements and lancet windows on the exterior to the original stained glass, the blue and gold Minton tiles of the entrance hall, the two original fireplaces in the main rooms and the etched glass sliding doors.

"Leland Castle is actually somewhat of a hyperbole of a castle, a collage of all the imagery that makes up the traditional castle with turrets, towers, bay windows, crenellations coated with copper," says Joseph Tattoni, principal architect at ikon.5, who served as the architect for the renovation of Gill Library and designed the new Wellness Center. "In creating his Castle in New Rochelle, William Beers was in effect creating a stage set to invoke what Simeon Leland was – lord of his manor."

A Bit of History

In 1872, having had just over a decade in his "palace," Simeon Leland died deep in debt. Yet though the mortgage on Castle View was foreclosed, the new owner, Metropolitan Life Insurance Company, allowed Mrs. Leland and her children to live there until 1880, when the Castle was leased by the Queens County Hunt Club for use as an inn and thus became known as Castle Inn for two years. The Castle's sweeping front lawn (where Brescia Hall now sits) became a polo field and the surrounding woods were soon populated by fox hunters, which greatly annoyed the local farmers.

When the Hunt Club did not renew their lease, the Castle briefly housed the Trinity School, which needed a temporary home due to a fire that had burned its old school building to the ground. Then, in 1884, Adrian Iselin, Jr., a member of one of the Hunt Club families from Davenport Neck, purchased the Castle and its surrounding acreage for the purpose of developing the land into a residential park. He paved surrounding streets, including Castle Place, put in gas lines and planted many trees, and soon the 40-acre original estate was diminished to just 2½ acres, as Iselin's Residence Park came to occupy much of the former grounds of Leland's estate.

During the late 1880s, the Castle was presumably used as a boarding house, and then from 1889 to 1892 was leased to the New Rochelle Collegiate Institute, a boarding school for young boys, and later to Miss Morse's Academy for young ladies. It was at about this time that the Castle lost the crow-stepped gable over the entrance and the arched wooden *porte-cochere*. Subsequently, the greenhouse, which had extended from the southeast side of the building, and the three wooden verandas were demolished. In 1897 the Castle was further damaged by a



The sidelights in the Dining Room of the Castle are very similar to those at Lyndhurst. Original features of the Castle, they are in the Gothic style.

fire that broke out in the chimney and caused extensive damage to the roof, plaster and second floor woodwork.

Uninsured, Miss Morse was forced to leave the Castle, and, with the promise by Iselin of repairs to the smoke and water damage, it was quickly purchased by Mother Irene Gill for her Ursuline Seminary, and thus at last the Castle came into the hands of the Ursulines.

A College Is Born

In the summer of 1897, the Ursulines moved into Leland Castle and opened the Ursuline Seminary for young ladies. As the Seminary prospered over the next several years, the Ursulines added two extensions – matching the windows, tracery and stone of the original buildings. The first extension to the Drawing Room, on the site of the original greenhouse, was initially used as a chapel and later as a parlor and library. In 1901 a large wing was built on the northwest side of the Castle to house dining rooms on the first floor and a chapel that extended two stories.

It was in this expanded Leland Castle that the first Catholic college for women in New York State would be founded in 1904.

During the ensuing years, the growing College and the Ursuline sisters shared the use of Leland Castle – making few architectural changes – as legions of students entered its impressive lion-studded black walnut doors to embark on their educational journey. In its early years, all activities of the College and the Seminary took place in the Castle, as it served as classroom, dining hall, library and residence for the Ursulines and their students.

As the College expanded, homes in the area were purchased to house boarding students, and in 1916 the Ursuline Seminary moved to larger quarters on Elm Street when the school was renamed The Merici School for Girls. (Now known as The Ursuline School, the former Seminary enjoys national blue ribbon status in a building in the north end of New Rochelle.)

With the construction of Gill Library in 1938 and the

(Continued on page 30)

It's All in the Details

As the College grew and prospered, the campus grew with it, moving beyond the Castle walls to include new buildings, buildings created to emulate the Gothic style of Leland Castle and its spectacular detail.

“It is not unusual for a College campus to have one iconic building at its center, as CNR does,” says Joseph Tattoni, principal architect at ikon.5, who served as the architect for the renovation of Gill Library and designed the new Wellness Center. “But what makes The College of New Rochelle somewhat unique is that at many other American colleges that iconic building was of the colonial style and they were forced to look to Oxford or Cambridge to guide them architecturally. The College of New Rochelle didn’t have to do that – they had the perfect illustration of the Gothic style right there all along.”

Here are examples of some of the architectural detail that makes the CNR campus so spectacular...



Clockwise from top left:

A The cupola at the top of Brescia Hall, which is in the Collegiate Gothic style, was common for college buildings in the 1920s.

B This Celtic cross stands atop Holy Family Chapel.

C Science Hall was designed by the famous architectural pair Henry McGill and Talbot Hamlin, who also designed Brescia Hall. They were known for putting a great deal of effort into creating beautiful structures, incorporating many decorative medallions into their designs and using stone and mortar of different colors to highlight the color of the sunlight throughout the day.

D Above this doorway in the Crystal Parlor in Leland Castle are sculptural reliefs in the rococo romantic style.

E The scientist and dragon are two of the many interesting decorative items at the entrance to Science Hall.

F These angels are just one of the many beautiful details that adorn the wall behind the altar in Holy Family Chapel.

G The two corbels at the entrance of Brescia Hall depict the humanities/liberal arts. One holds a book, while the other holds a lyre.

H Holy Family Chapel, designed by Richard Henry Dana, is built in the Tudor Gothic style.





(Continued from page 27)

Dining Hall in 1949, the Castle became exclusively the residence of the Ursulines. Then in 1973, the sisters transferred ownership of Leland Castle to the College, ending another era in the Castle's rich history.

Lovingly Restored

In 1976, Leland Castle was officially named to the National Register of Historic Places. And over the years, the College has continued to take special care of its Castle, with several restorations made to the exterior over the last 30 years.

Although when built the exterior of Leland Castle was elaborately and purely Gothic in decoration, the interior was not exclusively this style. Instead, beyond the Gothic library and entrance hall, the other first floor rooms were decorated with a mixture of Italianate, Renaissance and Gothic forms, a mixture of styles that epitomized the romantic eclecticism favored by most Americans of the time.

Seeking to recapture their unique beauty, a major restoration of these interior rooms was undertaken by the College in 1980, which included the repair of all sets of sliding doors, one of the Castle's distinctive features, the replacement of the Parlor fireplace with one that replicated the original and the painting and wallpapering of the rooms in styles reminiscent of as they appeared when built. During this process, as workmen removed the tattered blue silk wall covering in the library, one of the original frescoes was uncovered and later restored. In 1982 a large gift from former CNR custodian Joe Carlo of Victorian era furniture, which he had restored himself, allowed the College to bring the Castle back to an even closer approximation of how it appeared when first built by Simeon Leland.

Today, those entering the Castle continue to stand in awe of its magnificence, as the Castle retains the distinctive style that has been its hallmark for 150 years. Its first floor houses the public reception rooms that create an elegant setting for special College functions, while the upper floors house offices of administrators, faculty and staff of the College. In the northwest wing is the Castle Gallery, which for nearly three decades has been the site of numerous exhibits of fine arts and crafts.

While over the past 100 years a campus of buildings, many in the Collegiate Gothic style, has risen around Leland Castle, it remains the crown jewel of The College of New Rochelle.

"Despite the architectural and technological advances exemplified by the newer college buildings, Leland Castle holds its own," wrote Martha Counihan, OSU SAS'67, College Archivist, in an essay on the Castle. "This picturesque example of American Gothic embodies artistic and human values its more modern neighbors often fail to achieve. Here we sense an intrinsic dignity, a visible association with the past, and an opportunity for humane living in rooms that offer ample air, light and space – in short, a dwelling that provides not only for one's physical need for shelter but also for their spiritual need for repose amid beauty."

Lenore Boytim Carpinelli is Director of College Relations for CNR and Editor of Quarterly.

Much of the information for this article was gathered from historical materials prepared by Martha Counihan, OSU SAS'67, College Archivist.

The Art of Food: Keeping It Simple

By Lisa Romano Licht SAS'81

Gina DePalma SAS'88 boasts a resume that could easily intimidate – Executive Pastry Chef at Mario Batali's celebrated Ristorante Babbo Enoteca in Manhattan, nationally renowned expert in her field and five-time nominee for Outstanding Pastry Chef by the James Beard Foundation, with her first cookbook, *Dolce Italiano*, due out this fall. Yet Gina DePalma in person, sporting chef's whites and clogs, still resonates in spirit with the former CNR girl who cooked for her dorm

Gina DePalma SAS'88 with one of her culinary creations, a Lemon-Thyme Olive Oil Cake with Olive Oil Gelato

mates at Angela Hall, with a sense of humor dry enough to complement the sweets

she creates and an unerring passion for all things Italian. Her direct, honest take on life parallels her simple yet impeccable Italian desserts that *New York* magazine determined will “make you stupid with happiness.”

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“Food is already art,” Gina states firmly. “It doesn’t need to be manipulated or to have stuff sticking out of it in the shape of a moon and turned clockwise. It’s beautiful in its simplicity, just as it is.”

She’ll get no argument from the food critics or crowds that frequent Greenwich Village’s Babbo – one of the city’s hottest upscale spots for Italian cuisine – where she’s been ensconced as pastry chef since its 1998 opening. But her journey from CNR to the kitchens of some of Manhattan’s finest eateries was not without its detours. A communications/political science major who captured both departmental awards at graduation, Gina first considered law school and a career in governmental relations.

“Two days before graduation, I started working in a restaurant in Pelham,” recalls Gina. “A CNR friend working

“I’m very ingredient-driven; it’s all about taking fresh ingredients and letting their nature shine through, not overmanipulating them.”

applications on her desk were competing with cooking school brochures.

“I thought about it emotionally,” she recalls. “I enjoyed the restaurant environment and camaraderie. I fell under the spell.” In 1994 she decided to attend the Peter Kump New York Cooking School (now the Institute of Culinary Education).

A Food-Saturated Upbringing

“It’s no surprise that I’m a chef,” Gina reflects. “I had a food-saturated upbringing. Food was the core of our existence; nothing was more important than putting a good meal on the table. My house-

sides of her mother and maternal grandmother as one of her greatest influences as a chef: “Looking back on my own childhood, I find I had everything I needed right there.”

At culinary school, Gina studied with no particular inclination toward specializing in sweets. An instructor recommended her to work as a pastry stagiere at Chantarelle, and she soon discovered a love for baking that brought her “comfort and peace.” Her subsequent skill and enthusiasm landed her at one of New York’s premier restaurants, Gramercy Tavern, followed by her tenure as pastry chef at the equally renowned Cub Room before Babbo.

“I’m an Italian first, then a chef, then a pastry chef,” Gina recalls telling Chef/Owner Mario Batali when she interviewed for her position at Babbo. “Mario and I immediately jived in our way of thinking. He wasn’t looking for fanciful, constructed desserts...he wanted what was authentic and great-tasting.”

Their shared philosophy translates into her creation of Babbo’s extensive and enticing *dolci e formaggio* menu. Her treats include a chocolate hazelnut cake with orange sauce and hazelnut gelato; pineapple cake sottosopra; warm banana and pecan budino (little pudding); and a pine nut crostata.

Each seems to be greeted with praise such as this reaction from *Food and Wine*: “Gina DePalma makes incredible cannoli: delicate, crisp pastries subtly flavored with orange and filled with silky, coffee-spiked mascarpone.”

All About the Ingredients

“I’m very ingredient-driven; it’s all about taking fresh ingredients and letting their nature shine through, not overmanipulating them,” Gina believes. “Italians never manipulate food beyond recognition. They know what they put in their mouths, where it came from. They’ll use fruits, honey, nuts – chestnuts grow everywhere – whatever is



Chocolate Polenta Cake with Espresso Gelato

there told the owner I was a great cook and she talked me into cooking. I never thought it was something I’d do professionally.” Gina worked at a “dismal” day job at a paralegal firm, then later as Pelham’s village clerk, with an eye toward municipal government. For five years she worked in restaurants, earning money for law school. Gradually, the law school

hold was a different planet compared to what I grew up around.” Though Gina and her siblings were raised in Virginia, her Italian-born mother held fast to the culinary traditions of her own upbringing in the southern Italian region of Calabria, and her earlier years shopping daily at New York’s greenmarkets. Gina credits the time spent learning at the

from the land, indigenous to the area.”

And while fruit trees don’t grow on Manhattan’s sidewalks, Gina can be found at the Union Square greenmarkets three times a week, checking what’s available and fresh from purveyors. Inspiration might be served up in the form of sour golden plums from the Middle East – pretty, little fruit that Gina mentally experimented with for weeks before pairing them, poached, with saffron panna cotta and almond sorbetto.

“I start by thinking about what I can do with an ingredient,” she explains. “What’s available to work with? I’m always aware of the weather, what’s going on in California and Florida. We rush things to market here.”

Though the use of savory ingredients became a dessert trend circulating among Italian restaurants a while back, Gina shrugs off food fads. She has paired fruit with olive oil, semolina and balsamic vinegar for years. Her popular olive-oil gelato has been on the menu since Babbo’s opening and mimicked at other restaurants. She explains, “I use herbs in a way that makes sense with sweets. I use olive oil because they use it in cakes and dough in Italy. I don’t do anything because it’s trendy, I do it because it makes sense.”

This chef’s creations reflect a consistent ability to infuse a conventional Italian ingredient or recipe with a unique twist. “Italians are very driven by tradition,” Gina explains. “Often I create a dessert that represents American innovation with an Italian spirit. For example, one of my favorite desserts is a simple custard, a panna cotta. I wanted to serve fresh ricotta in a way that gave the direct flavor experience of the cheese. So I made a ricotta panna cotta, garnished with fruit or honey. An Italian chef might never put ricotta in a panna cotta, but I maintain the Italian spirit of the pure flavors.”

Keeping It Simple

While Gina has great respect for her colleagues applauded in the more elaborate, spun-sugar school of desserts, her own philosophy focuses on “substance over style” – the artistic appeal of food itself. Reviewing color photos of desserts from her upcoming cookbook, her

excitement is contagious. Visions of the unadorned elegance of a creamy white panna cotta or simple delicacy of her popular chocolate hazelnut cake epitomize the expression “less is more.”

She explains, “When I teach my assistants a plate, they’ll sometimes say, ‘That’s it?’ But there’s much more of a

throw their hands in the air if they have to make a cake.”

And despite her own superior interpretations on dessert, Gina finds the creative process challenging. “It’s the most agonizing aspect for me,” she admits. “It’s a huge process that involves testing, trying, revising. When I’m changing my

“When I teach my assistants a plate, they’ll sometimes say, ‘That’s it?’ But there’s much more of a challenge when there aren’t fifteen things going on to distract your eye.”



Left: Baci. Right: Assorted Biscotti.

challenge when there aren’t fifteen things going on to distract your eye. When there are only three elements on a plate you need to understand positive and negative space; should it be centered? Is the plate balanced? It needs to be simple and elegant without looking simplistic.”

Although she trained initially as a savory chef and respects their challenges, she believes the pastry chef faces the most daunting task. “We have to take the same ingredients over and over again – sugar, butter, eggs, cream, fruit, nuts, chocolate – and make a wide variety of dishes from them. I know savory chefs – the most skilled and talented – who

menu I run around asking ‘Taste this, what do you think?’ I have a ten-year body of work at Babbo so I do resurrect things, but that doesn’t define you as a chef. It’s dangerous to become complacent. I’m constantly developing new variations and presentations.”

Gina’s high standards earn admiration and gratitude from her boss and friend Mario Batali, internationally known chef/restaurateur and celebrity. In the foreword he scripted for Gina’s upcoming book, he underlines her perfectionism, noting that she won’t allow herself to repeat items though they were “superb”

(Continued on page 34)



Ricotta Cheesecake with Strawberries, Vanilla Cream and Aceto Balsamico

"I'm really happy that I have a solid, liberal arts education. I'm part of the last wave of chefs who attended both college and culinary school."

(Continued from page 33)

the year before, even when he tries convincing her to leave them on the menu.

In turn, Gina finds inspiration in working with Batali and at the restaurant.

"Too many chefs don't care enough about pastry...", she explains. "I've never been in that situation, I'm the luckiest person... Mario has always given me what I need to accomplish what I want."

To Taste, To Smell, To See

Her own Italian-American upbringing and heritage also figure greatly into Gina's innovations. She travels to Italy as often as possible. "When you're in Italy, it's to taste and smell and see," she reflects. "You immerse yourself. It's about how the food is grown, how the wine is made. The way Italians eat falls into the rhythm of their lives."

Gina's not satisfied to address patrons' sweet cravings in a vacuum either. She is zealous in her quest to educate American palates about authentic Italian food and desserts through the colorful, centuries-old history and lore that may surround a dish.

"Italy is a collection of twenty different regions that only came together about a century ago," she says, "each with their own distinct traditions. I make sure the cooking staff understands what they're cooking and why. It's important if we can teach a customer the reason why a crumbly cake matches with a dry dessert wine. My philosophy is 'trust us, we've thought about this.'"

As her reputation as a pastry chef has grown in the industry, so has recognition for her expertise on Italian food and related culture. On Babbo's website, Gina's "Dolci of the Month" descriptions confirm her affinity for, and knowledge of, specific recipes and ingredients, including their historical and cultural significance. The eloquent essays also reveal the author's mastery of language.

This knowledge, blended with her vast body of pastry work, has culminated in her first cookbook, *Dolce Italiano*, to be released by W.W. Norton this fall. (She jokes that she still has her *Norton Anthology of American Literature* from CNR.) The book, subtitled "Desserts from the Babbo Kitchen," offers insightful sections on the regions of Italy,

Italian ingredients and essential equipment. Desserts are offered under categories such as Tarts, Cakes, Cookies and Ways with Fruit.

"I don't think Italian desserts have been presented this way yet," Gina explains. "It's my collection of recipes, but also my story of how I became the chef that I am and my legacy here." With this endeavor behind her, she's planning another cookbook.

"I found that most chefs don't write their own books," she continues, "but I wrote every word. It's my voice on the page and I credit my CNR education for that... I'm really happy that I have a solid, liberal arts education. I'm part of the last wave of chefs who attended both college and culinary school."

Aspiring chefs may envision a glamorous lifestyle, but Gina lives the reality of the business, working an average of 11 or 12 hours, six days a week. In addition to her responsibility for the main sweets and cheeses for the menu and two tasting menus, she manages a staff of four, ordering and training assistants. And she still separates eggs and peels fruit every day.

"It's about conquering repetition; consistency is important to cooking," she believes. "You need to put integrity into cutting that apple the same way every day. You find the joy in it. When you have to plate your fiftieth chocolate cake of the night, you remember someone's out there really looking forward to it."

Even though Gina DePalma may not consider herself a particularly creative person, the dedicated fans of her original dolci would likely hail her as *un artista della cucina* – an artist of the kitchen. When coaxed to compare her impeccable culinary style to that of a painter or artistic period, Gina chooses her answer as carefully as she might the freshest berries for a new dessert. "I guess I'd say the Renaissance artists, like Raphael. I'm about pure, direct communication of emotion and showing reality in a beautiful way."

Lisa Romano Licht SAS'81, a former editor and grants specialist, is currently a freelance writer living in Rockland County, NY.

SELECTED PHOTOS BY GENTL & HYERS, FROM *DOLCE ITALIANO: DESSERTS* FROM THE BABBO KITCHEN, W.W. NORTON & CO., 2007

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TOTAL RAISED TOWARD GOAL



Photo left: The Wellness Center will feature a running track suspended above the gym floor. Photo top right: One of the unique features of the six-lane, NCAA-competition swimming pool will be the six panels of windows above the pool, creating for the swimmers an outdoor atmosphere within the state-of-the-art facility. Photo bottom right: A worker installs Liberty Hill Granite Blend stone from a quarry in Connecticut to the façade of the Wellness Center in late August.

Wellness Center Nears Completion

The new Wellness Center is nearly complete with work now focusing on the exterior wall, including the installation of granite on the façade as well as exterior glass and doors. Inside the building the installation of piping, site utilities and electrical conduits is finished, and installation of fixtures, lighting and floor tile is beginning. Approximately 65 tradesmen are currently on site working on the building.

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Supporting The College of New Rochelle!

Jane Scully Reichle SAS'67
\$500,000

"When I look at members of my graduating class of 1967, I see so many talented, successful, entrepreneurial and creative women. I attribute that to the great foundation they received at CNR, which taught them how to tap their own inner resources."

I grew up in the Bronx and attended high school at the Academy of Mt. St. Ursula, so I was aware of The College of New Rochelle as early as ninth grade. The Ursulines were well-known for the quality of their educational institutions and my high school experience was a good one, so when the time came, I applied to CNR. I was fortunate enough to be offered a full-tuition scholarship, which allowed me to live on campus, and that was the deciding factor in my choosing CNR, a decision I have never regretted.

Looking back, I have many wonderful memories of my four years at CNR. It was exhilarating and liberating to be part of an academic community where both students and faculty members were constantly challenging me to grow and develop my mind, to expand my thinking and to broaden my personal horizons. There was a palpable enthusiasm for learning and a shared respect for truth. I still remember how Dr. Ann Raia managed to turn a "required" course like Classic Civilization into a living, breathing panorama of ancient Greece and Rome. Her passion for her subject matter was contagious. There were many role models of strong, intelligent women who were comfortable expressing those talents. When I look at members of my graduating class of 1967, I see so many talented, successful, entrepreneurial and creative women. I attribute that to the great foundation they received at CNR, which taught them how to tap their own inner resources.

From CNR, I went to graduate school at the University of Pennsylvania, taught high school for a number of years and then moved to the world of corporate finance at GE Capital, where I recently retired after 25 years. Nowhere in that journey did I find myself at a disadvantage for having attended CNR; in fact, I found just the opposite. So I have very good reasons for supporting CNR. In no small measure, my success stems from the quality of the education I received at CNR. I



view my support of CNR as justice rather than charity. I also feel very strongly that no college can survive without support from its alumnae/i. Most foundations today look for a strong and wide base of support from the graduates of an institution before they will invest. The College of New Rochelle has grown and changed significantly since 1967. So have I! I applaud those changes as a sign of its continuing vitality, and I want to contribute to its continued growth and development.

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Supporting The College of New Rochelle!

Alice Duffy Grant SAS'63 & Rosalie Duffy Crabbe SAS'72
\$10,000

Alice Duffy Grant

My sister, Rosalie Duffy Crabbe '72, and I thought a gift to the Wellness Center in memory of our mother, Alice Grattan Duffy '37, would be a fitting tribute. Since she had a deep attachment to the old Sports Building, the place where she had been interviewed for admission to the College, she felt very sad to see the building demolished. Although she did not live to witness the beginning of construction, she was enthused to hear of its planning.

I first heard about The College of New Rochelle from my mother, an active alumna volunteer, who always spoke to my friends about the strengths of CNR. However, she never seemed to encourage me to think about attending the College. During my senior year of high school, she assisted the Admissions Office by interviewing student applicants at Catholic high schools on Long Island, including The Mary Louis Academy in Queens, New York, which I attended. That was the last straw. I thought my mother didn't want me to go to CNR, and so, in typical teenage fashion, I really wanted to join my friends in attending CNR. I later learned that she very cleverly had avoided encouraging me, hoping that I would choose CNR independently. Much to her delight, this strategy worked.

When I think of my experiences at CNR, I recall the many wonderful people – faculty and students – I encountered. Extremely competent Ursuline and lay faculty opened my mind and heart to so many ways of looking at the heritage of the past to help me appreciate and understand the issues of the day. They encouraged me to think deeply and critically about what I was studying and guided me to express my thoughts clearly and precisely.

I am so grateful that I attended the College at a time when the Ursuline presence was so strong – both in the classrooms and in the dorms, where they were “corridor mothers” (the RAs of today). They served as outstanding role models for young women to emulate: they were intelligent, confident, committed, generous, kind, caring, nurturing, witty, deeply spiritual and apparently so happy in their service to the Lord and to us, their students. I continue to be enriched by my friendship with the Ursulines who had been my teachers and mentors more than 40 years ago.

Finally, my fellow students were an important part of my College experience. We often carried our classroom discussions to the dining hall and dorm rooms as we reflected on the

big questions of the day – Vatican II, civil rights, the beginning of the women's movement, Kennedy's oft quoted Biblical reference, “From those to whom much has been given, much is expected.” We talked, laughed, cried and supported each other as young women at CNR, and we continue to do so whenever we return to campus for reunion or simply gather in smaller groups to celebrate relationships that have grown into lifelong friendships.

I continue to support The College of New Rochelle because I am so deeply grateful for the intellectual and spiritual dimensions of the Catholic liberal arts tradition to which I was introduced at the College. Furthermore, as the recipient of a College scholarship, I feel the responsibility to give back so that others in the future might benefit as well. In fact, all of us who benefited directly from the contributed services of the Ursulines need to remember to increase our gift to CNR to replenish the Ursuline “endowment” which subsidized part of our tuition.

Intellectually, my strong academic preparation helped me to become a successful teacher. In preparing to teach my own high school classes, I felt that I had learned much about the art of teaching from really strong teachers I had observed at work in my CNR classes. In serving as the department chair and in consulting for the Advanced Placement History Program of the College Board and Regents Committees for the New York State Education Department, I was confident that I was able to communicate and collaborate effectively with high school and college teachers from even the most prestigious schools. I should also add that CNR very directly helped me obtain my teaching position: Dr. Catherine Haage of the Education Department assigned me for student teaching to Pelham Memorial High School, where the principal observed my teaching and subsequently offered me an appointment, from which I retired 34 years later.

Spiritually, the Ursuline tradition of educating and nurturing the whole person led me to develop inner resources that have helped me deal with serious challenges in my life.



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Rosalie Duffy Crabbe SAS'72

My parents were great advocates of Catholic education and at sacrifice to themselves provided this to all of their children, two boys and two girls. All of us were educated at Catholic institutions through college; the preference for the boys, Jesuit and for the girls, Ursuline.

I grew up with The College of New Rochelle, as my mother and my older sister were graduates. It was expected that I too would keep the family tradition and attend CNR. I must admit that at the time I questioned whether my independence had been stifled a bit, and I wondered if I could ever be recognized on my own and not as the "daughter of" or the "sister of," but it proved to be a very wise choice and one that I am more thankful for as the years unfold.

When I think back on those years, there are many little things that come together to evoke warm memories for me – living and playing in Brescia Hall, participating in Swimphony and Glee Club, sunny Sunday afternoons in the fall, teachers opening my eyes to a new way of thinking, the support of the Ursulines in helping us to develop our talents and nurturing our sense of service to others, friends helping each other through difficult times, the Flaming Zorch (explanation better left unsaid), trips to New York City, famous historical heroines, dramatic readings of Arthurian legend, my exhaustive study of Rollo May, burning the midnight oil with my roommate to complete our assignments, lunch at Tappan Hill, Props and Paint plays in the Little Theatre, mixers, the excitement every year of returning to campus, friends' art shows,

and senior year; and running throughout all of these are the faces of lifelong friends and the music that is so reminiscent of all these memories!

I was given a gift at CNR that I continue to unwrap. What I learned – the values that were nurtured and the relationships that I developed – has helped to shape who I am today. Like my parents, I am a strong believer in Catholic education, and supporting the College, both financially and with an investment of my time, is an opportunity to give back to an institution that was so formative in my life. I see the Wellness Center as an integral part of CNR's mission of caring for the whole person – body, mind and soul – and as critical to the total educational experience of future students of the College.

On a more personal note, my mother, who had her College acceptance interview in the Sports Building, was quite taken with its beauty. It was state-of-the-art, and what better place could Mother Clothilde Angela have chosen to take a prospective student to impress her! When my mother learned that it had to be torn down, she was greatly disappointed. However, as the plans for the Wellness Center started to take shape, she could see it as another state-of-the-art facility. Unfortunately, she did not live to see the groundbreaking. My sister and I thought a gift to the Wellness Center would be a fitting way to honor the best role model a daughter could have. I'm reminded of a passage from St. Luke (Luke 12:48), "From everyone to whom much has been given, much will be required; and from the one to whom much has been entrusted, even more will be demanded."

Supporting The College of New Rochelle!

Eileen Leonard SAS'72
\$12,500

I learned about The College of New Rochelle from my favorite high school teacher, who was a recent graduate and very sharp. I later learned that CNR was among the best Catholic women's colleges in the country.

I sometimes think back with amazement at how much the College changed during the time I attended. As freshmen, we were required to wear skirts to class and to dinner, which was a sit-down, served meal. We were required to notify our parents in writing (snail mail, of course) if we intended to be away from campus overnight, and there were very few places we were allowed to go. Men were never allowed upstairs in the dorms after our luggage was moved up in September.

Within a couple of years, skirts were out and all we wore were jeans. We could sign out overnight without restrictions, and men were allowed in our rooms almost around the clock. In ret-

spect, I think the College was very nimble in changing with the times.

I have always felt an enormous debt of gratitude to the College for my good education and for four wonderful years there. I also know that no college survives on tuition alone. I believe that alumnae of private colleges must support them if they are going to continue to exist and to flourish.

I think the creation of the Wellness Center is essential for CNR. Young women today are very involved with sports and fitness, which is a big change for the better since my days at CNR. The College must have the facilities required to meet this demand from current and prospective students.



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CNR President Stephen Sweeny presents Mary Healey-Sedutto with the Ut Vitam Habeant Abundantius Award.

SCHOOL OF NURSING CELEBRATES 30th ANNIVERSARY

"Now that we are well into the 21st century, it is most appropriate that we look toward the health of our global society with not only a futuristic eye, but a realistic and contemporary eye as well, and challenge ourselves to envision how we, as health educators and health providers, need to give witness to our knowledge and beliefs through our actions; actions which must advance the well being and health of our globalized family of mankind."

With these words, guest speaker Dr. Mary Healey-Sedutto, Founder and Executive Director of Hope for a Healthier Humanity Foundation, began her address to members of the CNR College Community who gathered in April to celebrate a milestone in the life of the College and the greater healthcare community – the 30th anniversary of the founding of the School of Nursing.

Established in 1976, the School of Nursing is a stellar example of a school deeply concerned with and highly responsive to the global community's ever-changing health needs – an educational institution always on the cutting edge of new technology and alternative healthcare practices. In 1993 the School became the first in the country to offer a graduate degree in holistic nursing and revamped its entire master's degree program in 2004 to ensure that all of its graduate programs integrate holistic philosophy and principles.

Since its opening, the School of Nursing has graduated more than 2,500 women and men who have gone on to positively impact the healthcare field, including such outstanding alumnae as Catherine Graham SN'96, GSN'02, Senior VP/Director of Nursing, Saint Barnabas Hospital, and Ana Marie Balingit-Wines SN'81, Chief Nurse, U.S. Department of Homeland Security National Disaster Medical System, FEMA.

"We believe that nursing as a service profession has a primary responsibility to address the healthcare needs of individuals, families and groups in the community," says Dr. Mary Alice Donius, Dean of the School. "Our success is attributable, I believe, to the support of strong and visionary leadership, a committed faculty and graduates who have taken to heart our mission of education for service and truly made a difference in the lives of others."

The School's anniversary celebration began in Romita Auditorium with a welcome from Donius and CNR President Stephen Sweeny, who then introduced Healey-Sedutto. During her address on the effects of globalization on populations here and in developing countries, she asked how CNR would "respond to the challenge John Paul II has set before us, namely to 'stop, to bend down and to share generously in the illnesses' of the poorest of our brothers and sisters throughout the world?" A response panel featuring School of Nursing faculty members Dr. Joan Arnold, Dr. Anne Duval Frost, Dr. Marie Santiago and Dr. Connie Vance followed.

Later, guests were invited to dinner in the Student Campus Center, where President Sweeny presented Healey-Sedutto with the College's first *Ut Vitam Habeant Abundantius Award*. — Irene Villaverde



Top: Three deans of the School of Nursing with CNR President Stephen Sweeny: (from left) Dr. Connie Vance, Dr. Donna Demarest, and current dean Dr. Mary Alice Donius. Bottom: Among the guests at the School of Nursing 30th Anniversary dinner were nursing students: (from left) Valerie Serani, Lindsey Pinto, Erica Roper and Kate Cingel.



SAS graduate Lucia LoMedico (center) poses with SAS faculty Dr. Rebecca LaFleur (left) and Dr. Stephen O'Rourke (right).



SNR graduates from the Co-op City Campus Deborah Blair, Elisa Cabrera-Young, Ivette Caballero and Stephanie Burns

Class of 2007 Celebrates as 100th Graduating Class of the College

As they arrived at Radio City Music Hall for Commencement on a warm, sunny day in late May, the nearly 1,400 members of the Class of 2007 – the 100th graduating class of the College – donned their caps and gowns and chatted excitedly in the lower lobby about the day that marked the culmination of years of hard work. Moments later, with the strains of *Pomp and Circumstance* filling the historic theater, the graduates took their seats, as the College's administrators, trustees, faculty and staff, dressed in beautifully colored academic



SAS student Tegan Nguyen assists classmate Kelly Wilson with her hood

regalia, processed onto the stage, led by grand marshal Richard Cassetta, Associate Professor of Chemistry and the College's senior faculty member.

Following the invocation by Susan Conte, OSU, and greetings from CNR President Stephen Sweeny, Brother Rick Curry, SJ, an advocate for the disabled, teacher, actor and author, came to the podium to address this year's graduating class.

Speaking of the wondrous things that can come when one is inspired to overcome hurt and ignorance, Brother Rick, who was born with only one arm, described how an encounter with an advertising agency receptionist at a mouthwash commercial audition motivated him to found the National Theatre Workshop of the Handicapped.

A student in the Theater Department at NYU at the time, Brother Rick spoke of how he arrived at the audition only to be met first with laughter from the receptionist and then with anger and outright refusal to admit him. "It was the first time in my life that I felt and saw the ugly face of prejudice," said Brother Rick. "All of a sudden I began to feel deprivation – not deprivation because I was born with one arm, deprivation because I was looking at ignorance. There was no way I could convince her that being born with one arm shouldn't stop me from having the chance to gargle nationally."

As he walked home, he said he felt as if people on the street were looking at him differently. "I started seeing in their eyes that they were looking at me as someone not whole. Someone less than. Someone crippled. And I didn't like any of those feelings because I had never been trained that way," neither by his parents nor the Jesuits.

Yet rather than being disheartened by the experience, he found within himself a determination to help others facing similar discrimination, and by the time he had arrived at his residence on 16th Street, he had decided to start a theatre school for persons with disabilities. "That was 30 years ago and we have trained tens of thousands of students since."

Drawing repeated applause and laughter during his thought-provoking and heart-warming speech, Brother Rick went on to describe other encounters with ignorance he had had over the years, before concluding his message to the Class of 2007 with a final appeal.

"The only deprivation we have comes from ignorance. Embrace all of your limitations – they too are gifts. And accept other people's limitations – those too are gifts. Celebrate their differences. Celebrate your differences. Never forget He who



Jennifer Zazo waves to family and friends as she receives her master's degree.



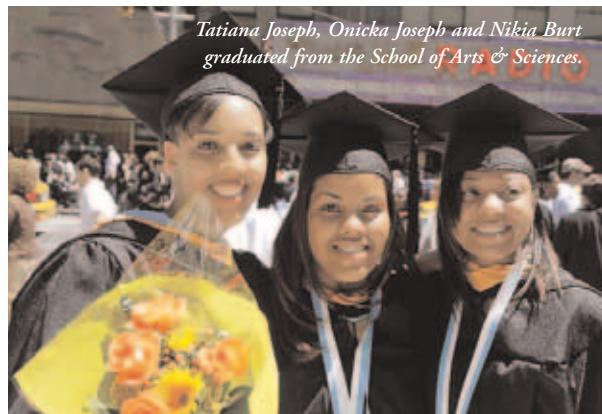
Posing with CNR Board Chair Michael Ambler (left) and CNR President Stephen Sweeney (right) are honorary degree recipients (from left) Brother Rick Curry, Pernessa Seele and John Sweeney.



SAS graduates Latasha Mercer, Marissa Morais and Tiarra Lopez



SN faculty Dr. Barbara Joyce (left) and Dr. Dorothy Larkin (second from right) with nursing graduates (from left) Rebecca Rosario-Dure, Donna Brook and Toyoko Yasui.



Tatiana Joseph, Onicka Joseph and Nikia Burt graduated from the School of Arts & Sciences.

gave you those gifts, He makes no trash.”

Following his address, the College bestowed an honorary degree on Brother Rick in recognition of how he had “transformed the personal experiences of prejudice, rejection, disappointment and anger as a disabled person into transformational opportunities for other disabled persons, and thereby opportunities for the healing of the abled as well.”

Two others were also honored during the ceremony. Pernessa Seele, Founder & CEO, The Balm in Gilead, was lauded for “demonstrating how the power of one woman joining deep faith with action can address a growing human crisis and for her compassion, wisdom and pioneering efforts in bringing to the forefront health issues that would otherwise remain unmentioned, misunderstood and unaddressed.” John J.

Sweeney, President of the AFL-CIO, was applauded for a “life committed to the dignity of human work so that workers will not only have more, but be more and for leading the way to justice for the workers of America and the world.”

Following the presentations of the honorary degrees, the members of the Class of 2007 took the stage for their moment under the bright lights as they accepted their degrees and congratulations from President Sweeney and waved to their many family and friends in the audience. After more than an hour of conferring degrees, President Sweeney concluded the ceremony, and the graduates departed onto the busy streets of Manhattan to cries of joy, hugs and celebratory gifts of flowers and balloons from family and friends.

— Lenore Carpinelli

CNR Hosts Take Your Daughters to Work Day

Emily Scofield and Alison Mann, seven- and ten-year-old cousins, watched wide-eyed as Professor Melanie Harasym, Associate Professor of Biology in the School of Arts & Sciences, dissected a shark, plucked a jellyfish from a jar and expertly named all the parts of a sea star.

This was not a typical school day for these two cousins or the other daughters and granddaughters of the faculty and staff of CNR. It was, in fact, the ninth annual "Take Your Daughter to Work Day" held at the College in April, and for the 15 girls ranging in age from 7 to 13, it was a long day of new and fun things to do.

Following the welcome breakfast hosted by Joan Bristol, Vice President for Student Services, the girls were taken on a campus tour before starting their morning activities. First up for the younger girls was a "behind the scenes" look at Romita Auditorium with Laurie Castaldo, Advisor, CNR Drama. After an all-access backstage tour of the theatre, the girls played "dress up" with the drama group's many costumes and elaborately painted their faces with the theatrical make-up.



Emily Scofield, granddaughter of Dorothy Valle, Assistant for Enrollment Management in the School of Arts & Sciences, dissects a shark.



Anna Tyrell (right), daughter of Dr. Dorothy Larkin, Associate Professor of Nursing, and her best friend Gwen Hobson (left) are assisted by Mark Fauntleroy, Instructional Technology Assistant, and Sarah Worthington SAS'07 (rear) as they learn to conduct research on the Internet.

"They had a hoot," said Castaldo.

While the younger girls were learning about CNR's drama group, the older girls were learning Cardio Pulmonary Resuscitation (CPR). Marianne Milzoff, Assistant Director of Health Services, spent 50 minutes instructing the girls on potential life-saving techniques. A first-year participant, Gwen Hobson, 12, said, "I learned how to do CPR and the Heimlich Maneuver today. I will definitely do this again next year!"

During a pizza lunch, the guests met with student leaders from the Student Government Association before heading out to Maura Lawn, where the younger girls participated in a game of kickball organized by the Athletics Department.

The afternoon was filled with more educational events, including "Fun with Nursing" and the joint-age group "Science Project." At the end of the day, the young guests met their relatives in the Student Campus Center for cookies and juice and a chance to talk about their fun-packed day. — Andrea Fagon

Senator George Mitchell Honored at Trustees Gala

In April more than 200 alumnae/i and friends of CNR gathered in the elegant setting of Cipriani 42nd Street in Manhattan for the Trustees Gala to support the College and pay tribute to honoree George G. Mitchell, former U.S. Senate Majority Leader & Chairman, DLA Piper, who also chaired the peace negotiations in Northern Ireland.



CNR President Stephen Sweeney (left) and Anne Sweeney SAS'79 present Senator George Mitchell with the Pope John XXIII Peacemaker Award.

Presenting the Pope John XXIII Peacemaker Award to Senator Mitchell, CNR President Stephen Sweeney lauded Mitchell as "a man of passion and wisdom, tolerance and compassion, who has guided and influenced international peace, crafted legislation to give America cleaner air, better child care, low-income housing and civil rights for the disabled... as a champion of higher education, of the environment, of children, of the disenfranchised — all values that The College of New Rochelle acknowledges in its very own mission."

As he accepted the award from President Sweeney and Anne Sweeney SAS'79, Co-chair, Disney Media Networks and President, Disney-ABC Television Group, George Mitchell first remarked that "a college that produces women like this must be doing something right," referring to Anne Sweeney. He then went on to speak of his early education by the Ursulines and his time as a federal judge when he presided over naturalization ceremonies, which he always found deeply moving.

After one ceremony, Mitchell recalled one man telling him he came to America because in America everyone was free. "Think about the fact that a young man who had been in America for ten months and could barely speak English could

Castle Gallery Presents Retrospective of Byron Goto's Work



Byron Goto with his daughter Tsuru (left) and Gallery Director Jennifer Zazo at the exhibit opening in April

The Castle Gallery concluded the 2006-2007 exhibition season by presenting a retrospective of the work of Byron Goto this spring. Curated by Castle Gallery Director Jennifer Zazo and the artist's daughter Tsuru Goto, the exhibition spanned the past 70 years of Goto's contributions to the art world, featuring a diverse collection of paintings, works on paper, sculptures and visual documentation of Goto's life and work.

Born in Hilo, Hawaii in 1919, Goto received an MFA from the Art Institute of Chicago in 1946. Upon graduation he won a traveling fellowship that allowed him to study in France under Fernand Leger and in Switzerland with Andre Lhote. A friend of Willem DeKooning, Goto became intensely involved in the New York School of Abstract Expressionism. He went on to exhibit in prestigious New York art institutions such as the Museum of Modern Art, Sindin Galleries and the Whitney Museum of American Art. Goto's life and art have been filled with adventure, including 17 years as an Art Director for ABC. His international career included exhibitions in Hawaii, New York and China.



The exhibit featured both paintings and works on paper.

DON'T
MISS!

The Gallery's 2007 Exhibits!

Laura James: A Retrospective

December 2, 2007 – February 24, 2008

In conjunction with this exhibit, the annual Holiday Exhibition from CNR's Kate Canty Creche Collection will be on display in Leland Castle Parlors.

The Westchester Biennial 2008

March 30 – June 15, 2008



CNR Trustees James Plowden-Wardlaw with wife Angela and Joan Freilich with husband Sanford.

sum up the meaning in a single sentence. America is freedom and opportunity.

"But freedom cannot be realized without opportunity, and while there are heart-warming stories throughout our history of men and women who reached the highest level of success in their chosen field without much education, that will occur less and less in the future... In our society, higher education will be critical not only to the fulfillment of the individuals but to the success of the United States. If we want to be a beacon to all mankind, as we have been throughout our society, we must see that every member of our society... have an opportunity to get the education that will enable them to rise as high and as

far as their talents and willingness to work will take them."

Mitchell concluded by thanking those gathered for providing the financial assistance to make a difference in the lives of CNR students and by praising the College. "The College of New Rochelle is performing a great service, not just to the individuals who they're educating but to the whole society by making higher education available to thousands of young people to whom it would not otherwise be available." – Lenore Carpinelli



Doug Hearle, Karen Helfenstein, SC, Mary Hogan Hearle SAS'56, GS'87, Peggy Nicholson and John Nicholson



DISCUSSING “ME” AT ALUMNAE/I COLLEGE

Alumnæ from classes ending in 2s and 7s converged on campus in early June for Alumnae College weekend. They greeted each other with warm embraces, they wandered across the campus they once trod daily and they reminisced about times gone by.

On Saturday morning they gathered for a discussion of Generation Me led by Dr. Teri Gamble, Professor of Communications in the College's Graduate School.

“Would you describe your attitude as we-first, me-first or something in between? Were you raised as your parent's children, your parent's friends or something in between? Since a toddler, have you been pampered and programmed with a daily list of activities, or when younger did you go outside, use your imagination and play? Do you watch NBC or *My9*? Do you watch media others make, or do you prefer to make your own media?”

Describing how our generational perspective influences the culture we experience, including media prefer-

ences, Gamble went on to focus on Generation Me, made up of elementary school children to thirty-somethings, which she said is “leading us into the future.”

The generation that has processed catastrophes, such as the Oklahoma City bombing, 9/11 and Hurricane Katrina, in the “ceaseless glare of a media environment that's on 24/7,” said Gamble, “may be media-saturated, but they are also media-wise.

“In many ways, the popular media mold us when we're young, and stay with us as we grow up. The members of Generation Me are no exception. When growing up, the primary means of interaction for Gen Me members was the computer. Gen Me members are natural media-multitaskers. They chat on cell phones, surf the Internet, IM (instant message) or text message, watch TV or listen to iPods, download music or movies, all while doing their homework or completing a project for work.”

According to recent studies, said Gamble, “Generation Me live in multi-

media cocoons. They spend more time with media weekly than most typical adults spend working their full-time jobs.”

They're also more likely to focus on themselves than earlier generations. Under 35's – including today's college students – want “*my* media, not mass media. We have primed them to expect the world to be as thrilled with them as they are with themselves.”

And said Gamble, they have also not grown up in a world that required them to sacrifice. “Since the start of the Iraq war a little over four years ago, Americans have bought more than 110 million cell phones and spent \$35 billion on HDTV sets. In a recent study of 16,000 college students, approximately two-thirds of the students who participated in the survey – some 66 percent – scored *above average on narcissism*, an increase of more than 30 percent since 1982.”

Thus, said Gamble, “Is it any wonder that today we have programs like *American Idol*, TV channels like *My9*



and web sites like YouTube and MySpace? Venues like these encourage attention seeking and feed self-absorption... All their lives, the members of this generation have been told they're special. We should not blame them for wanting a place in the spotlight."

Concluding her thought-provoking discussion, Gamble advised, "We truly are in the middle of a MEdia revolution. Get used to those blackberries, iPods and flip-flops at work. Get used to YouTube videos and MySpace revelations. Get used to blogs and podcasts. It's contagious. We're all becoming members of the MEdia generation."

So why should the ME in media now be capitalized? Gamble's answer: "Because the members of Generation Me believe it's all about them, and you know what? We, and the media, are proving them right!"

Coming to the podium following Gamble's talk, CNR President Stephen Sweeny commented that the phenomenon of Generation Me made the need

for colleges such as CNR, which put an emphasis on education for service even more essential. Then the program continued with an awards ceremony celebrating alumnae who have served their communities and the College, followed by lunch where everyone had yet another chance to catch up – one of many such opportunities that weekend as every occasion was one in which to renew friendships forged so long ago for all generations that have crossed the CNR campus. – *Lenore Carpinelli*

Photos above:

- A** CNR President Stephen Sweeny (center) with Angela Merici Medal recipients (from left) Mary Mylod Brockway '57, Diana Ruffolo Marshall '47, Rosalie Duffy Crabbe SAS'72 and Jane Scully Reichle SAS'67
- B** Members of the Class of '62 Angeline Giammalvo Long, Suzanne Sayegh Thomas, Mollie McLaughlin Crumrine and Margaret Parmelee Hummel
- C** Dr. Teri Gamble speaks about the Me generation.
- D** June Swantko Olszewski SAS'52 and Virginia Gorman Raship SAS'52
- E** Meghan Toomey SAS'02, Assistant Director of Student Development (left), speaks with Sr. Alice Bouchard SAS'47.
- F** Members of the Class of '82 Mary Magee Demaria, Sandie Phipps and Kathleen Kelly
- G** Marjorie McCoy SAS'72 & Gail Geiger SAS'72
- H** Marlene Melone Tuter SAS'71, Ngaire O'Connell Cuneo SAS'72, Sr. Ann Bunting SAS'49 and Mary Comella Farnsworth SAS'72

2007 AWARD RECIPIENTS

WOMEN OF ACHIEVEMENT AWARD

Christine LaSala SAS'72

ANGELA MERICI MEDAL

Diana Ruffolo Marshall '47
Aline Sgueglia Martinelli '52
Mary Mylod Brockway '57
Jane Scully Reichle '67
Rosalie Duffy Crabbe '72

URSULA LAURUS CITATION

Celeste Boland Sundermann '42
Virginia Conway Fredricks '42
Virginia Curren Kenney '47
Margaret Ann Walsh Magovern '47
Phyllis McCullough Brown '52
Joan Crawford Daly '52
Margaret Alberti Lynch '52
Donna Matthews Walcott '52
Helen Collins Krumsiek '57
Virginia Ketterson Aller '57
Maureen Frayne Magee '57
Mary Veronica Gilligan '62
Margaret Mylod Farabaugh '62
Patricia Beliveau Thomas '62
Sandra Bartik '67
Mary Hansen Johnston '67
Allison Rubeli '67
Terry Clark '72
Sr. Mary Dolan '72
Marjorie McCoy '72
Susan Brown Reitz '72
Andrea Nevin Lynch '77
Donna Marie Miranda Anjos '82
Brigidanne Flynn '87
Tara Alfano '02

CNR Community Serves Children & Adults With Developmental Disabilities

In April more than 100 members of the CNR Community – faculty, staff and students from the Main Campus and five NYC campuses – spent a day helping those in need as part of the College's Annual Community Service Day, organized by Campus Ministry. This year numerous CNR volunteers facilitated arts and crafts sessions, played games and read to residents of Richmond Community Services Intermediate Care Facility Program, while others gardened, painted and organized closets at the Yonkers, NY, facility. The residents at Richmond, ages 7 to 37, are all developmentally disabled, physically challenged and non-verbal. We asked one of the day's volunteers to reflect on her experience.

And Then I Sang

By Judith Balfé, Director of Marketing & Recruitment, School of New Resources

Climbing aboard the yellow bus in front of the Castle on Service Day, I was a bit apprehensive. In previous years, I had twice performed service at Mercy Center in the Bronx, helping to teach ESL classes. But this year, working with the developmentally disabled at Richmond Community Services, I was very nervous. I had no experience with this population and really didn't know what to expect.

Upon arriving we met in a room for orientation and were asked what jobs we would like. I was ready to opt for painting or clerical work, which seemed safe. But when the leader, Elise, asked for someone to take pictures of the activities for the residence, somehow I volunteered. I am very happy that I did.

I tagged along with the people who were doing sing-alongs. I can't sing, but I can take pictures. In the first room there were several residents, and I wondered what they could possibly get from the singing and banging of several instruments. Within minutes, I saw a transformation for some of them, and smiles came across their faces like sunshine cutting through the clouds. I watched the aides who work day in and day out with these people and could see a lifting of spirits, positive energy flowing, a change from daily routine.

In the members of the College Community, I also saw a beautiful transition, from the people I encounter everyday on campus, to a group who enthusiastically sang and banged on instruments, and looked a little more like angels disguised as everyday people. I couldn't help it, I began to sing.

As the day went on, I accompanied the singers, attended a dance therapy session, watched painters, caught the Dean of SNR filing papers and took pictures of the gardening crew with muddied shoes and big smiles.

What a wonderful idea Service Day is and what a joy it was working together – deans, administrators, faculty, staff and students from all schools and several SNR campuses, including a bus full of students from the JOC campus. In spite of the chilly and gray day, there was plenty of sunshine to go around, for CNR, Richmond Community Services and for all of us who were fortunate enough to be involved. Thank you, Campus Ministry.



Several CNR faculty and staff spent the morning planting shrubs and flowers in front of the facility.



SNR students Ronald Nelson and Martina Beato Santiago from the John Cardinal O'Connor Campus entertain a Richmond patient during music class.



Silvana Bajana SAS'85, Director of Purchasing, helps a Richmond resident write a letter to her favorite team, the New York Yankees.

New Members Appointed to Board of Trustees

Three new members have been appointed to the College's Board of Trustees – Hugh F. Johnston, Margaret Mary Kelleher, OSU, and John Nicholson. Each will serve a three-year term.



PepsiCo's Executive Vice President of Operations, **Hugh F. Johnston** leads the company's Global Transformation, Procurement and Information Technology. During his 20-year tenure with PepsiCo, he has held a variety of leadership positions, including Senior Vice President, Transformation, where he was responsible for Project One Up, PepsiCo's multi-year, global enterprise systems initiative. Previously, he served as Chief Financial Officer for PepsiCo Beverages & Foods and as the Senior Vice President of Mergers and Acquisitions. Prior to joining PepsiCo, Johnston held positions with General Electric Company and Merck. He earned a BS in Finance from Syracuse University and an MBA in Finance from the University of Chicago.



An Ursuline, **Sr. Margaret Mary Kelleher**, returns to the College's Board of Trustees, having served twice previously: from 1992–1998 and from 2000–2006. She is currently an Associate Professor in the School of Theology and Religious Studies at The Catholic University of America in Washington, DC. Sr. Margaret Mary earned her BS from the College of Mount St. Vincent, an MA and MS from Fordham University and her Ph.D. from Catholic University School of Religious Studies.



Currently a managing director at Lehman Brothers, Capital Markets Prime Services Division, **John C. Nicholson** is the son of long-time CNR Board member and former chair James J. Nicholson. Having worked at Lehman Brothers since 1986, Nicholson has served in numerous roles in the United States as well as in Tokyo and London. He is a recipient of the Chairman's Award for Extraordinary Client Service and the President's Corporate Citizenship Award. Prior to joining Lehman Brothers, Nicholson was employed by Chase Manhattan Bank. He also taught history at the Pingry School in New Jersey. He holds a BA in history from Dartmouth College.

Celebrating Spring at Strawfest

Students, alumnae/i and members of the local community gathered on Maura Lawn in early May for the annual tradition of the Strawberry Festival, which featured rides and games for the kids, entertainment by the student clubs and, of course, lots of great food.



SAS sophomores Melissa Fonseca, Samantha Perez and Alondra Hernandez served chocolate-covered strawberries.



Alumnae/i Association representatives were at the Strawberry Festival to register alumnae/i for the Online Community. Pictured clockwise from center are: Judith Balfe SNR'89, GS'91 & '97, Pearl Sullivan SNR'03, Susan Ball Larson SAS'65, Brigidanne Flynn SAS'87, Patricia Bennett SN'98 and Marlene Melone Tuteria SAS'71.



Pat Rosenkranz Levins SAS'73 (right) and her mom, Kathleen Rosenkranz.

WOMEN & RELIGION DISCUSSED AT URSULINE INSTITUTE LECTURE

Eve Was Framed! Reflections on Women & Religion was the spring 2007 panel discussion of The Ursuline Institute, held at the Co-op City Campus of the School of New Resources in April. Elisabeth Brinkmann, RSCJ, Assistant Professor of Religious Studies, SAS, spoke on Women in the Bible; Mary Virginia Orna, OSU, Scientist in Residence at CNR, discussed Women in *The DaVinci Code*; and Dr. Basil Williams, Instructional Staff, SNR, spoke on Women and Ministry. A discussion with several hundred SNR students who attended the evening presentation followed the panel presentation.

Campus Profile: DISTRICT COUNCIL 37 CAMPUS

There is constant hustle and bustle in the District Council 37 Union Headquarters, located at Barclay Street in lower Manhattan. And while the DC 37 Campus of the College's School of New Resources, located on the second floor, can sometimes seem a quiet haven, as late afternoon arrives, it is anything but quiet as students travel to classrooms, the library, financial aid or to seek advice from instructional staff. Overseeing the educational pursuits of the campus' nearly 400 students since its founding have been campus directors Dr. Thomas Taaffe, James Taaffe and most recently Dr. Gwen Tolliver-Luster.



Since 1972 the District Council 37 Union and The College of New Rochelle have partnered in helping members of the Union earn their baccalaureate degrees, making the campus the oldest full-degree program at a union headquarters in the country. Many of the students of the School of New Resources have in common the fact that they are adults, that they work and/or are busy raising families and that they are all striving to better themselves and their communities. The DC 37 stu-

dents are no different, but they also tend to be more accustomed to test taking and to knowing their rights and fighting for them, and they may be more politically astute. As fellow Union members, they share a sense of camaraderie, and for many of them, they are Union members first, students second.

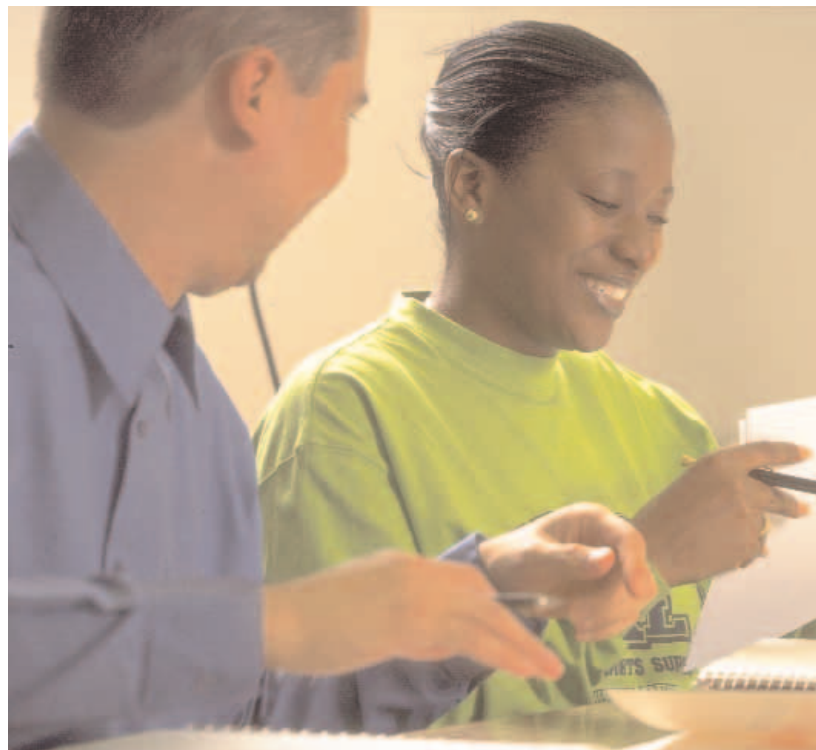
Darnley Osborne, now Director of the SNR Brooklyn Campus, was among the first to staff the campus when it opened in 1972, very soon after the opening of the New Rochelle Campus

of the School of New Resources. Asked how the campus and the students have changed over the years, he says, "Many of them are much younger, which is probably true at most of our campuses. We used to have a program for the DC 37 retirees. Some of our courses at New Resources emanated from these retirees, developed by them during course proposal sessions. They were courses, for the most part, that were for the joy of education rather than going after a higher position in the work force."

The DC 37 Campus faced its most dire challenge following September 11. Located just a few short blocks from Ground Zero, damage to the building in which the campus is located forced a move to temporary space at LaSalle Academy. While the move presented challenges with records, computers and sometimes communications, everyone toughed it out together, and the campus survived, returning to the Union headquarters in April 2002. At the time of their return to the campus, Director Gwen Tolliver-Luster said "You don't always appreciate what you have until it's gone. It's good to be back at our own campus."

Yet the impact of 9/11 was more keenly felt than was immediately known. "It had a major impact on us and still does," says Osborne. "There were people in the neighborhood that you talked to on a daily basis, at the World Trade Center, the coffee shop, the local stores. So many different people, whose names you didn't know, and yet, you knew them, sometimes even knew their problems and their family composition." Many at the campus were left to wonder what had happened to those individuals. "Some people witnessed the horrors of that day, and they have never returned, not to work in the area, not to attend school. They've just never been back."

Looking ahead, Osborne predicts more challenges. "We were unique, but



now we face stiff competition. The well is limited and the competition is keen. Possibly developing course offerings that are more closely associated with Union matters might be good. Maybe at some point courses will be offered to Union members' families as well."

Over the 35 years the campus has been affiliated with the Union, many things in the world have changed. But

the opportunities given to the students at the DC 37 Campus by both CNR and the Union have remained constant. Fully one third of the students go on to complete a master's degree, and many are now directors of agencies and programs, teachers and social workers and even some lawyers. Enjoying the benefits of an active alumnae/i chapter at the campus is only one of the support sys-

tems available. The strong student body, the dedication of the faculty and staff and, of course, the long-time affiliation with District Council 37, all help to guarantee the health, good fortune and future of this most unique campus.

— Judith Balfe

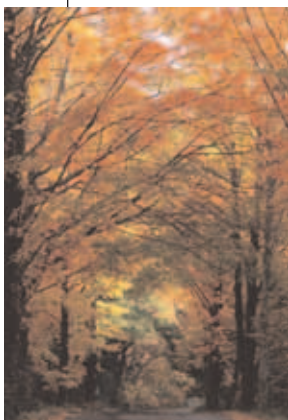
Dr. Gwen Tolliver-Luster passed away as we went to press; please see remembrance on page 53.

Framing Nature Exhibited

In September, "Framing Nature: Color, Form, and Light," a solo exhibit of photographs by School of New Resources administrator Dr. Louis deSalle, was on display in the College's Mooney Center Exhibit Hall. DeSalle's photographs of natural landscapes are untitled because they do not derive their meaning by being identified with any particular location; rather, they are an attempt at focusing, not on place, but on time. They are an attempt to capture an irretrievable, singular moment when color, form and light converge to form a fleeting visual image; an image which hopefully will trigger a variety of emotional responses from viewers and in doing so, refocus their view of the natural world.

"My hope," says deSalle, "is that the gift of these photographs will be to reawaken the viewer to the subtlety and sublimity of the natural world."

DeSalle, who grew up in Queens, NY, formed his love of nature while attending college in Vermont and developed an interest in photography in order to capture the beauty that surrounded him in the rural areas of that state. He began his career at CNR in 1979 and is currently the Associate Dean for Curriculum and Instruction for CNR's School of New Resources. DeSalle previously served as Campus Director of SNR's New York Theological Seminary Campus in NYC.



DREAMS ABOUT THE DEAD

Glimpses of Grief

DENNIS RAYMOND RYAN

Dreams About The Dead *Glimpses of Grief*

By Dennis Ryan, Ph.D.
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Early in my teaching career, I created the course “Death, Grief and Religion.” From the first time it was taught, students in the course asked me about the meaning of dreams they had in which dead relatives and friends appeared. I didn’t know the answer, so I began to study about dreams. Two things I learned influenced how I responded to the students. First, the most important interpretation of a dream is the one the dreamer discovers for herself. Second, questioning the dreamers about the dreams helps them find meaning. So I created a list of interview questions to ask the students about their dreams. The result of those interviews is the book, *Dreams About The Dead*, which presents more than 160 edited dream

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interviews (out of more than 1,060) in which the dreamers recount their dreams and discuss the meanings they discovered. They are glimpses of people grieving, snapshots of the unique process of grief.

Stephanie, an 18-year-old college student, discussed a dream she had of her grandfather the day after he died.

I was home and looked outside. It was sunny and bright and I felt wonderful.

Then I saw my grandfather standing at the bottom of the driveway. I went out the front door and ran down to him. Now it was no longer like a dream but like it was really happening. I asked him what he was doing here since he was dead. He told me he was going away but would see me again. We hugged and said goodbye and I woke up.

I felt like I really saw him, really spoke to him, but I was confused. Most of the time I know when I am dreaming but this was very real. It made me think about dreaming in general. I think that dreams happen because of what’s going on in our lives. They are everything that’s in our mind put together and we make up our own dreams. But this didn’t seem like one of those dreams. It was different. The dream showed me how close we were and answered my question if he was okay.

My research was guided by the phenomenological approach – the dreamers are invited to share what they believe the dreams mean. Only after gathering such data can the unique, yet common, elements be uncovered and explored. Before we reduce dreams to some psychological

theory, we need to really listen to what the dreamers make of the dreams.

The interviews revealed six elements of grief. The first was the memory element. Significant memories of the deceased were either contained in the dream or were triggered by the dream. For many subjects, keeping the dead alive by remembering them was the most important thing. This explains the custom of promising the dying, “I’ll never forget you.” It is a pledge that the relationship will continue in this new way.

The second element was the use of the imagination. For example, some dreamers imagined what it would have been like if the deceased were still alive. Some imagined how they might still be present, watching over the bereaved. Others imagined what it would have been like if the deceased came back to life.

Michelle, 79, told of a dream she had years ago, three months after her husband died of cancer at the age of 68.

In the dream, it was a rainy Saturday morning. We were lying in bed together and he was reading passages from the Bible. I felt so happy he was doing that. He kept reading while I listened. (I always wanted him to read the Bible with me but he never would.) After a while, he got up and made us breakfast. We sat and ate and talked about the Bible, and how he enjoyed reading it and was glad I showed him how to understand it. We went back to bed and he fell asleep and I read the Bible some more.

When I woke up, I felt peaceful, but lonely. I missed him very much. I couldn’t talk to him anymore or hug him or argue with him. Sometimes I wished I could dream about him because in my dream I

could see him and touch him. The dream showed me he was okay. He was with our heavenly Father and wanted me to continue to serve the Lord. It was surprising, him reading the Bible in the dream. He was not a Christian. At one time, he did everything he could to discourage me from reading the Bible and going to church. The dream was surprising and wonderful. I had wondered if his soul was truly saved and had asked God to show me a sign and he did. My prayers for him were not in vain. The dream showed me God loves us in spite of what we say or do.

Michelle's religion was very important to her. Her great sorrow was that her husband had resisted her attempts to bring him to Christ. She had loved him anyway and this dream left her at peace.

The third element was the affective responses of the bereaved, including expressions of negative and positive emotional connection to the deceased. There were fears about the dead, sadness and loneliness, anger and guilt, as well as happiness and peacefulness.

Donna, 49, vividly remembered a dream she had 15 years before of her three-and-a-half-year-old son. He had died six months earlier as the result of a tragic accident.

The dream took place somewhere like in a daycare center or a big playroom. The place had a lot of toys and many children involved in different activities. The children all seemed very happy and all of them were dressed in clean pretty white outfits and seemed very much at home in their surroundings. My son ran over to me and told me, "Mommy, don't cry. I love you. Mommy, I forgive you. I'm okay, so don't worry about me because I have lots of friends and toys here." Then he ran off with other children and started to play. At that point the lady that was there with the children gave me a hug and told me not to worry about him because he is safe. Then she escorted me to a door and told me not to worry, that everything was going to be all right. Then I woke up.

The dream left me feeling very relieved

because I blamed myself a great deal for what happened to my son. By having the dream, I felt that he was able to forgive me although I knew I was not a good mother to him. My son died after falling from a fifth floor window because I was not properly supervising him because of my serious drug addiction. The dream made me think about my son a great deal. I wondered what he would have looked like or been if he had lived. If I had not been on drugs, he would have been right here with me enjoying life. The dream reassured me that he did not carry a grudge against me. He had room in his heart to forgive me. This dream motivated me to turn my life around and not let drugs control my life anymore. I have been an active born-again Christian in the Baptist Church since 1984 and help educate young mothers and drug-addicted women who are trying to make positive changes in their lives. The dream changed my life.

The fourth element was the cognitive response of the bereaved, the thoughts that the dream stirred up in the mind of the dreamer. These included questions about what really happened or how much the deceased suffered before dying. There were also questions about life after death and about the dreaming process.

Faith, 24, dreamed of her best friend's boyfriend who died of a congenital heart disease at the age of 23.

I was in a bar and he walked in and I waved to him but he ignored me. I went over and asked, "Don't you know how to say hello?" He just smiled sadly and told me it wasn't a good time. I asked him what he was talking about. He said, "I keep trying

to go to Gina (his girlfriend) but I can't get through to her. It's like she doesn't dream anymore." After I woke up, I was confused. The dream made me wonder if the dead find us through our dreams and try to communicate with us in them.

The fifth element consisted of personal insights that bubble up from the dream. These included awareness of the uncertainty in life and more realistic views of a relationship. There were insights into the need to let go of emotional dependency on the deceased.



Dr. Dennis Ryan walks with a student on campus.

It is my hope that their words will open the mind of the reader to a deeper understanding of grief and the role these dreams play in a person's grief.



Some dreams revealed the dreamer's need to be more forgiving and let go of grudges.

Nilda, 80, had a dream two months after her older sister died at the age of 92.

In the dream, we were coming home from a family celebration; one of the grandnieces had graduated from college. We were in my car and I was driving. We were having a nasty argument about someone at the party. As usual, she had to be right and wouldn't listen to my side at all. I woke up so angry that I was shaking.

The dream reminded me of how nasty she was and how we were always fighting about things. Before the dream, I had been feeling guilty about not missing her. The dream was like a guilt remover. It showed me it was okay not to feel guilty about not missing her. The truth was that we never got along. When she died I felt relieved to be free from daily fighting with her. The dream showed me it was all right for me to feel that way. Some people say you're supposed to love all your family. My

sister and I were so unlike in personalities that we were worse off than strangers. She was domineering and always wanted her own way. She was always fighting with someone. She was tough to get along with. I wasn't the only one who felt this way. I'm sure if there is an afterlife, she is fighting with everybody there! It feels good to be able to say this without being made to feel guilty.

Nilda's dream revealed the truth of her relationship with her sister. She broke free of the tendency of people to idealize the dead, never to "speak ill" of them. This denying of the negative elements in the relationship hinders the grieving process.

The sixth element was spiritual, beliefs about life and death. For example, some believed that the dreams were visits from the dead, often offering a chance to say goodbye or resolve conflicts. Others believed that the dreams were messages from the dead; these messages included advice, warnings,

requests and apologies.

Imelda, 25, dreamed of her father three weeks after his death from a stroke at 52.

I dreamed I was walking through a strange town with flashes of familiar places. I saw a mob of people walking ahead of me. I could only see them from behind, but I thought I saw my father among them. I caught up with them and got closer to the man I thought was him. He stopped and turned around. It was my father! He smiled, held out his arms and gave me a big hug. Then he stepped back, put his hands on my shoulders and asked, "Are you satisfied now?" Then I woke up.

The dream made me recall how I had been trying to contact my father in my dreams. I finally did! I finally got to say goodbye. It was a great dream.

The story of human life is filled with entrances and exits. Deaths are the most difficult exits. Grief is the process of adjusting to an exit, especially a death. There are many ways that people manage grief. Some ways are conscious and deliberate, like planning all the details of a funeral. Others are unconscious, like the dreams that came to the subjects in my study. These dreams about the dead gave the bereaved opportunities to manage their grief. It is my hope that their words will open the mind of the reader to a deeper understanding of grief and the role these dreams play in a person's grief. It is also my hope that their words will open the reader's heart to greater compassion for all humans who are in grief.

We Remember...

Elizabeth Monaghan, OSU



For three decades, her students, the College's faculty and staff, alumnae/i and friends were the recipients of the musical gifts of Sr. Elizabeth Monaghan (Mother Francis Borgia), who passed away on June 23, 2007 at the age of 93. After joining the Ursulines in 1932, Sr. Elizabeth went on to teach at many schools in the Province, including the Academy of Mt. St. Ursula and The Ursuline School in New Rochelle.

In 1968 she came to The College of New Rochelle as Assistant Professor of Music and moderator of the College's Glee Club. In her classroom, students learned to appreciate the music and talents of such master composers as Beethoven, Mozart and Vivaldi. According to Martha Counihan, OSU, College Archivist, Sr. Elizabeth's exuberance for her music "made student crows sing like larks," and as a result the Glee Club concerts she led drew large crowds. At liturgies, she was always at the organ in Holy Family Chapel or leading the singing of the *Star Spangled Banner* or *Alma Mater* at Commencement. Always generous with her talents and with a fine sense of humor, Sr. Elizabeth, or "Franny B" as she was called by admiring students, retired from CNR in the late 1990s, but her music continues to echo in the minds and hearts of those who knew her.

Leo Connor

For several years during the 1970s, a time of great change and growth for the College, Leo Connor offered his support and guidance to CNR as a member of the Board of Trustees. On August 2, 2007, Leo Connor, former Executive Director of the Lexington Center for the Hearing Impaired in New York City, passed away from cancer at his home in Boca Raton, Florida, at the age of 85. Even after leaving the Board, he remained a generous supporter of the College, and we are deeply grateful for his dedication to the College and its students.



Dr. Gwen Tolliver-Luster



The Campus Director of the DC-37 Campus of the School of New Resources, Dr. Gwen Tolliver-Luster passed away on September 26, 2007 after an extended illness. During her tenure with the College, which began in 1995, she demonstrated great skill, energy and commitment to the students of the DC-37 Campus. A gifted educator who appreciated the special needs of the adult learner and valued the American and NYC labor move-

ment, she was an ideal choice to lead the SNR campus at District Council 37 headquarters. At no time was this more evident than when the Campus, just a few blocks from the World Trade Center, experienced the trauma of 9/11. Forced to relocate while their building underwent repairs, Gwen led her community in grieving and then in constructively moving on. Thanks to her heroic efforts, the students of DC-37 completed their degrees on time despite the almost unimaginable obstacles which the Trade Center tragedy presented. We are so much stronger because Gwen was with us.

Mercedes Ferrer, OSU

Born and raised in Puerto Rico, Sr. Mercedes Ferrer, who died on July 29, 2007 at the age of 92, first came to the College as a student, graduating as a member of the Class of 1936. Shortly after, she joined the Ursulines, and as Mother Joan of Arc, taught for a few years in Texas, before returning to CNR in 1944. For the next seven years, she would impart her fluency in Spanish on her students before leaving CNR to teach for the Ursulines in Cuba. Departing Cuba upon Castro's rise to power, she later taught catechism in Iguala in Mexico for several years and then in Puebla, where she remained for the rest of her life.



May they rest in peace.



Don't Miss This Window of Opportunity!

Through the end of 2007, you have the unique opportunity to support your favorite charity while reducing your tax burden thanks to a revision in the federal pension reform legislation. If you are 70½ or older, you can give up to \$100,000 to CNR from your traditional IRA completely tax free!

Call Dr. Carole Weaver
at 914-654-5914
or email her at cweaver@cnr.edu
to learn the requirements.



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